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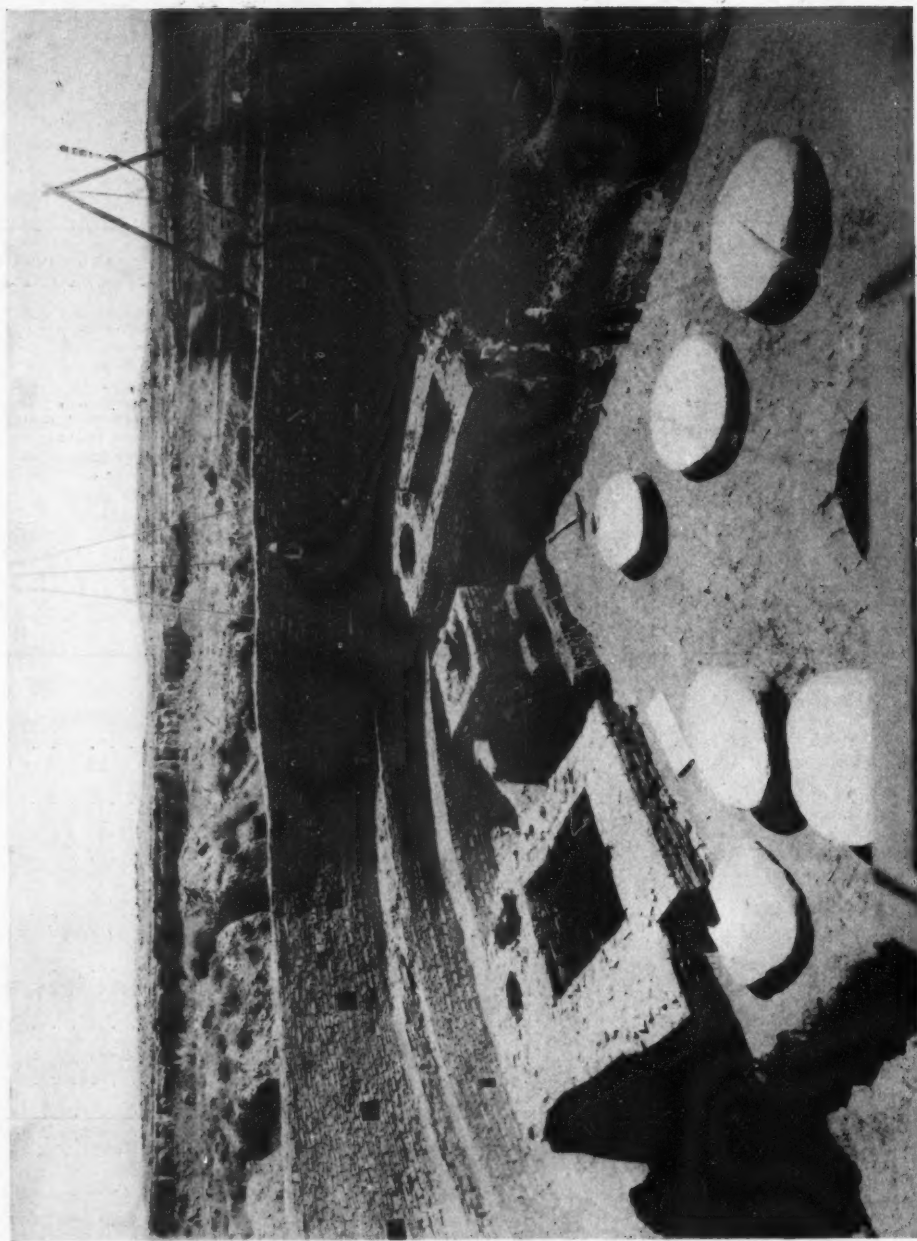
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INTERIOR OF THE GREAT SANCTUARY AFTER THE DEEPER EXCAVATIONS.

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ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XXXV

MARCH-APRIL, 1934

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THE EXCAVATION OF CHETRO KETL, CHACO CAÑON 1932-33

By EDGAR L. HEWETT

THE story of the excavation of Chetro Ketl was brought down to the spring of 1932 in the May-June number of ART AND ARCHAEOLOGY for that year. It is suggested that that article be re-read, also the issues of January-February, 1921, and September, 1922, at this time. A summary of all previous work in Chaco Cañon, up to 1930, will be found in my *Ancient Life in the American Southwest*.

The present account consists mainly of summaries of the report read at the Syracuse meeting of the Archaeological Institute of America—December, 1932—and the one read at the Washington meeting, December, 1933. The first of these dealt largely with the excavation of the "Great Sanctuary" ("Sun Temple"), up to the close of the 1932 season; the second, with the East and West Towers (Tower Sanctuaries), to the close of the 1933 season.

In considering these spectacular features of Chetro Ketl, the other equally impor-

tant lines of research that are being steadily carried forward should not be overlooked. They consist of:

A study of the prehistory of Chetro Ketl by means of the Douglass tree-ring calendar in correlation with the cultural stratification of the main refuse heap, by Florence Hawley, the result of five seasons' study now being brought to a conclusion;

A study of physiographic changes bearing upon the depopulation of the Chaco Basin, by Reginald G. Fisher—on which a preliminary paper is now ready for publication as a bulletin of the University of New Mexico and the School of American Research—was read at the Las Cruces meeting of the American Association for the Advancement of Sciences, Southwestern Division, in April 1933;

A report on the excavation of the great community house at Chetro Ketl, by Paul Reiter, the result of four seasons' work by him on the Great Community House; and

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the excavation of talus villages, inaugurated during the season of 1933, by Paul Walter, Jr.

In addition to these, a large number of research problems, too numerous to mention here, all of which will enter into the final report on the Chaco Cañon work, have been studied and reported upon by students. These come from various colleges and universities and constitute the graduate and advanced undergraduate group in training at the Chaco Cañon Research Station of the University of New Mexico and the School of American Research.

THE GREAT SANCTUARY ("SUN TEMPLE")

The Great Sanctuary at Chetro Ketl still holds the place accorded it by Dr. J. Walter Fewkes, and by him designated a "Sun Temple". His estimate of it as "the most remarkable ancient structure that has been found north of Aztec Mexico" was based on its excavation previous to 1929. Had he lived to see the underlying structure, excavated since then, he would have had no cause to modify his opinion. That I have not fully accepted his nomenclature is not to be thought of as a reflection on the judgment of the "Old Master" in southwestern research. The years he spent in making Mesa Verde the model of archaeological interest that it is, eminently qualified him to speak with authority on the problems of the neighboring Chaco Cañon. In spite of his unmatched insight into archaeological problems, he did make a few contributions to the messed-up nomenclature of southwestern archaeology (e. g., "ventilator" and "deflector" in kiva construction). By the time we finish our study of Chaco Cañon ruins, say in another fifty years, my slow-moving archaeological mind may have accepted the term "Sun Temple", particularly as it is so well supported by comparison with

the structures in Peru which are known to have been Sun Temples.

Since the publication of the last report, in 1932, the excavation of the Great Sanctuary, under the supervision of Mr. Postlethwaite assisted by numerous students, has been concluded. The lower structure proves to be of incomparably greater interest than the upper. A careful study of the photographs will almost tell the story without fur-



INTERIOR OF CHAMBER IN GREAT COMMUNITY
HOUSE, CHETRO KETL.

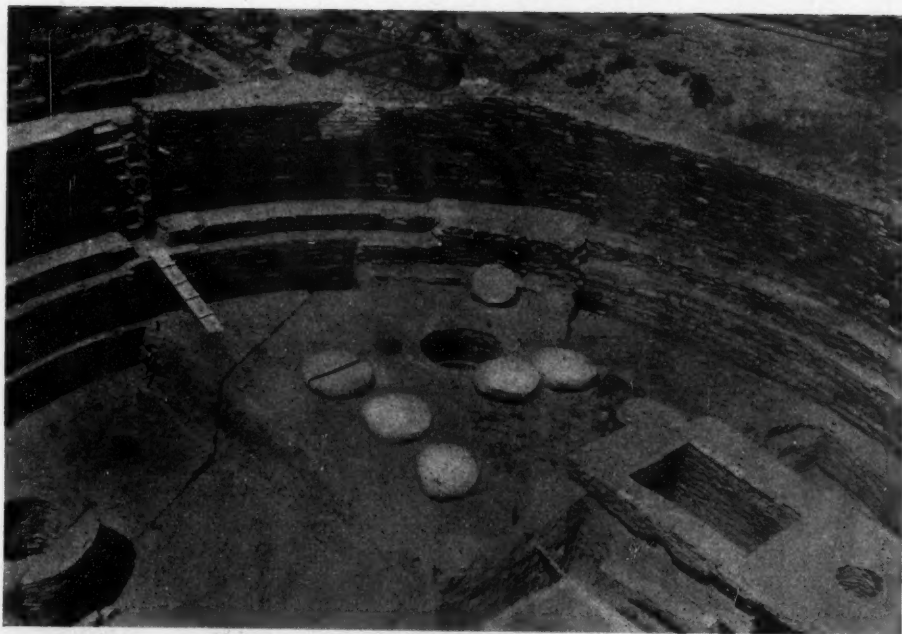
ther description. Note what the later builders did when they came to reoccupation of the great edifice. They deliberately filled the original bowl with dirt, establishing a new floor level—the one laid bare by our first excavation. They left exposed around the room a single bench, but they veneered it with masonry of inferior quality, abandoning the terrace plan which gave the older structure its amphitheater-like appearance. They built the new altar over and similar to the old one but without placing it exactly

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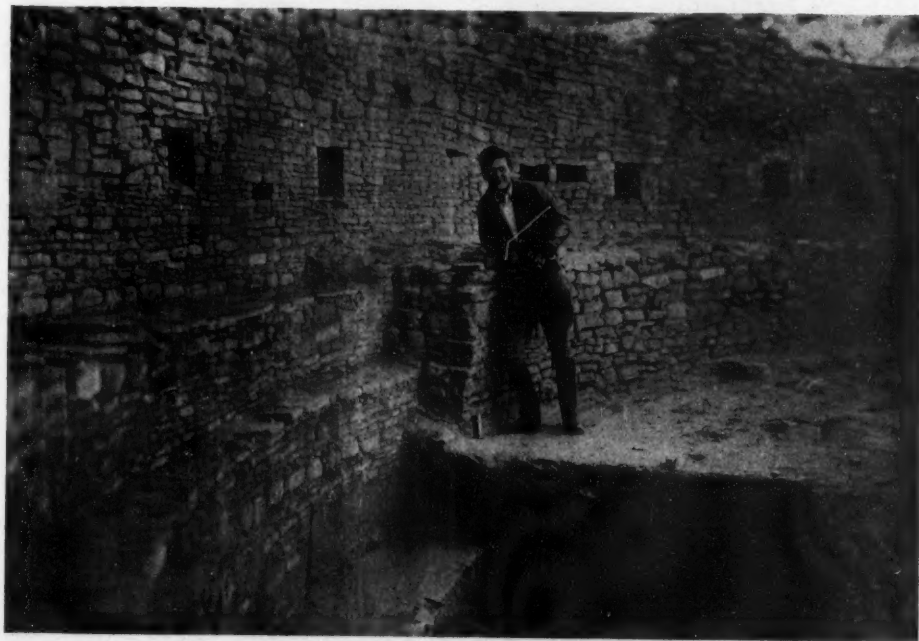


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THIS SHOWS LATE VENEERING OVER ORIGINAL TERRACE.



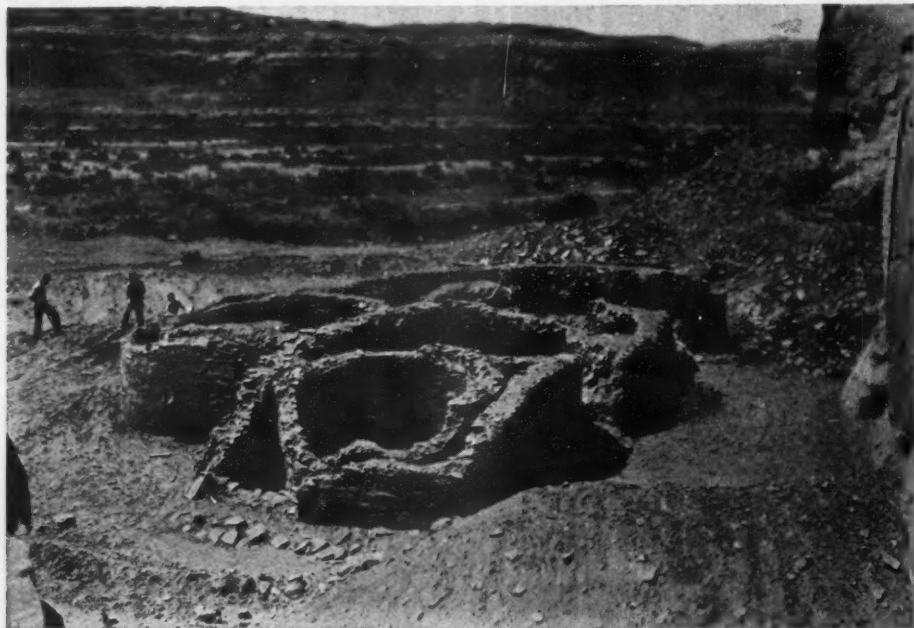
SHOWING A SECTION OF FILL AND VENEERING LEFT UNEXCAVATED.

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upon the original walls. They did the same with the new fire-vaults, flooring them with rubble instead of stone slabs, and abandoning the terracing of the inside walls toward the bottom. They raised to the level of the new floor the walls of the circular pits in which stood the columns which supported the roof. Whether the massive stone discs on which the columns stood were inserted

kept sealed; all were open when we first saw them.

Such were the changes made by the later occupants, all decidedly for the worse, so far as structural skill is concerned. The later work suggests amateurs, or a generation in which the art of masonry was on the decline. The fact that the fine old structure was so largely ignored by the later builders



FIRST TALUS UNIT, EXCAVATED.

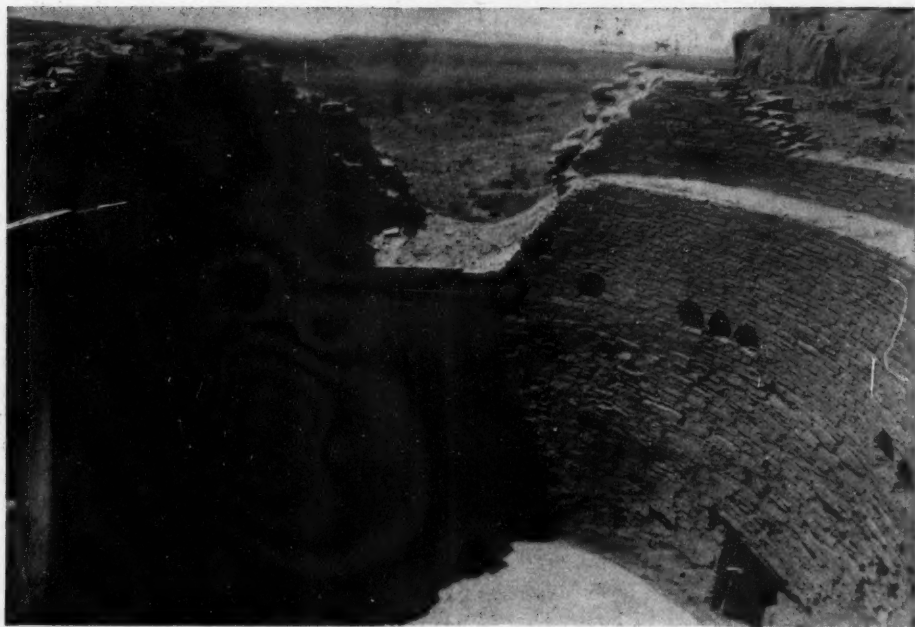
in the original or in the later construction has not been determined. What they did about the roof, no one knows. It was probably flat, as in large, modern kivas of the Rio Grande pueblos (e. g., Santo Domingo and San Ildefonso), and, in the center, may have been open to the sky. Much roof debris was found around the outer rim, none in the center. There is no evidence whatever of a domed roof like that of the Navajo medicine hogan. They furnished the upper interior wall with 29, perhaps originally 30, crypts which may or may not have been

suggests a definite hiatus between periods, in which noticeable cultural changes took place. To gratify the propensity of archaeologists for controversy and afford foundation for adverse guessing, a section of the late, veneered bench and a block of the late fill have been retained unexcavated.

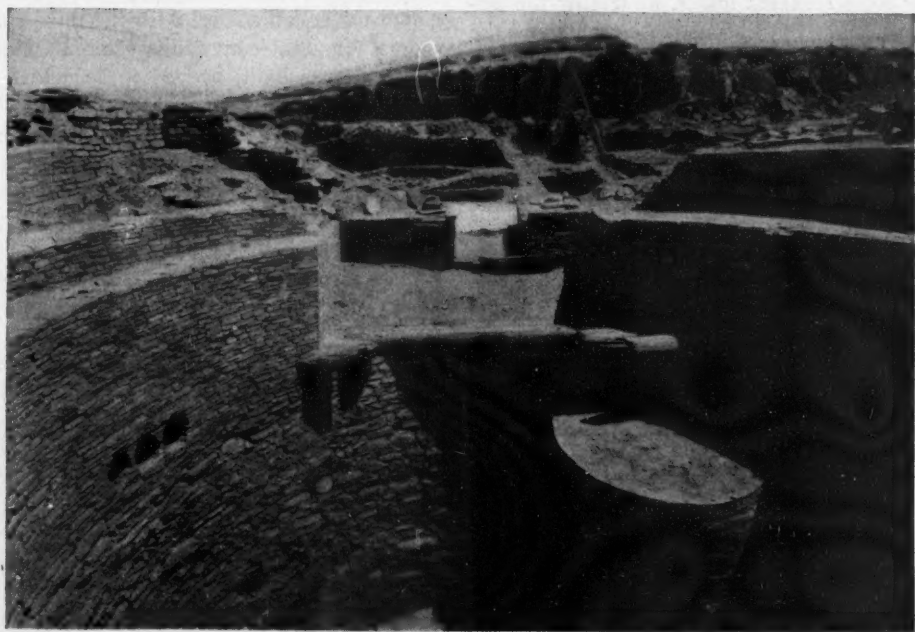
The fortunate thing about the indifference of the later occupants to the works of their predecessors was that the crypts of the lower walls were not molested. There were ten of these, five on either side of the east-west axis of the chamber, all perfectly sealed

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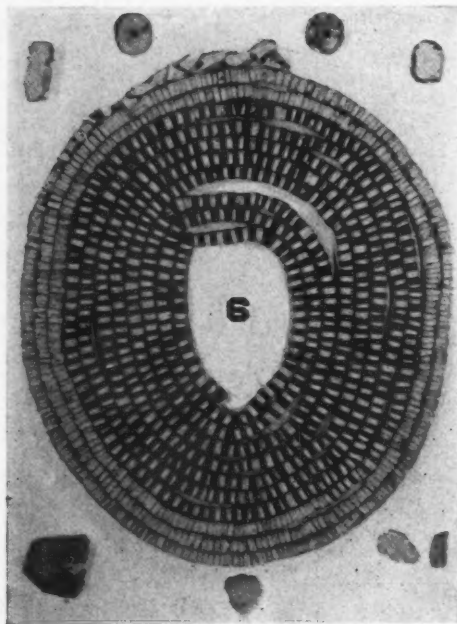


INTERIOR OF WEST TOWER, SHOWING DOOR ON WEST SIDE.



INTERIOR OF WEST TOWER, SHOWING CYLINDRICAL MASS ON EAST SIDE.

ART AND ARCHAEOLOGY



CHETRO KETL. CRYPT No. 6. 1,745 BEADS.
LENGTH, 13¾ FEET.

and with contents intact, as left by the ancients. The opening of these crypts and the rescue of their ceremonial deposits gave the students enough excitement to last all summer. This is probably the most important undisturbed ritualistic deposit ever found in American research. It consists of garlands of beads, and numerous pendants, buttons, etc., of turquoise. The beads are shell, Mexican onyx, and a black mineral not yet satisfactorily identified. The collection may be tabulated as follows:

Crypt number	No. of beads	Length in feet	Pieces of turquoise
1	1,724	12½	8
2	1,538	10½	5
3	1,797	14	5
4	1,940	11¾	9
5	1,770	12½	13
6	1,745	13¾	8
7	1,831	12½	7
8	983	7	19
9	2,265	17	10
10	1,861	10	16
Total	17,430		

[56]

During the past season Mr. Postlethwaite cleared the space between the Great Sanctuary and the curved rampart which incloses Chetro Ketl plaza. He also extended the excavation and repair of the moat outside the curved front wall, a feature of ancient pueblo-planning that has been found only at Chetro Ketl.

THE TOWER SANCTUARIES

Two imposing round towers inclosed within square towers rose at opposite ends of the central mass of Chetro Ketl. The original height of the towers is indeterminable. They probably were not lower than the highest room-walls of the community house. That they were sanctuaries is established by their internal arrangements supported by the double and triple walling to ensure seclusion.

The East Tower is simply a round tower of first-rate masonry included within a square tower of rather inferior construction. The room in the top story of the round tower, on a level with the third-story rooms of the community house within which it was built, proved to be a kiva of such characteristic Chetro Ketl type as to leave no room for doubt in its identification. It is approximately 26 feet in diameter; the floor in perfect state of preservation; the roof entirely gone, so that the height from floor to ceiling cannot be determined—certainly not less than ten feet. It is furnished with the usual peripheral bench, two feet high, and two to three feet wide, above which the kiva wall was lined to an indeterminable height with a backing of reeds, bark and grass, plastered over and held in place by upright poles. Protruding through the walls and resting upon the bench at regular intervals were eight squared pine logs or pilasters, one of which yields the important date, 643 A. D., at the center of growth; the date of cutting the tree, not determinable because of the squaring of the

ART AND ARCHAEOLOGY

log. This is the timber that carried the tree-ring chart back 90 years earlier than any previously assured date.

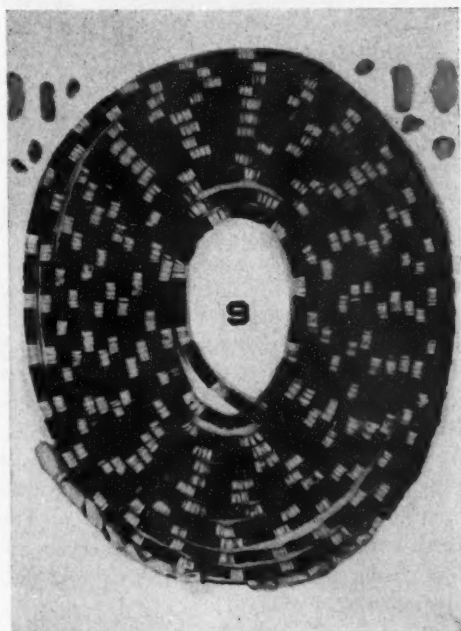
South of the center of the floor is the ever-present fire-pit, on the south rim of which is what remains of the altar ("deflector" in white man's nomenclature), a block of stone and plaster two and one-half feet long, six inches thick, original height unknown. Back of this, six feet out from the south wall, a stone slab neatly covering the entrance was found, the vertical shaft extending down to meet the tunnel which passes out horizontally under the floor and kiva walls to intersect the vertical chimney-like shaft that rises against the outer wall, the device connecting the interior of the sanctuary with the outside world. This passage way (the "ventilator" of mechanically minded archaeologists—entrance and exit for the spirit beings, if I know my Indians and they know their cosmography), is walled in the finest masonry of the period. The essential features of this entire kiva are found in the excavated sanctuaries of the Rio Grande drainage; some elements become vestigial in the surviving villages of the Pueblo Indians.

Such was the appearance of the interior of the East Tower as disclosed by our original excavation. Cutting through the floor subsequently, leaving unexcavated a section in order to preserve the features above described, the walls are found to extend downward into the remains of the underlying more ancient town, the two levels not structurally connected, and the whole forming a mess that can be cleared up only by tunneling from below, supporting the superstructure with iron beams laid upon concrete piers capable of carrying the weight of the upper walls. This we are proceeding to do.

The West Tower consists of an upper and lower chamber, the floor between en-

tirely gone, with the exception of the protruding beam ends. The upper chamber was doubtless entered from the roof, as most kivas are and always have been. The lower has a doorway in the west side, connecting the inner circular chamber with an outer rectangular room of ceremonial character. Fire-pit, altar, tunnel and shafts are not present. On the east side of the lower chamber a solid cylindrical structure, five feet in diameter, and seven feet high, is built against the wall. We have completely dissected it and find it a solid mass of masonry, containing no deposits of any kind. The like of it has not been found before in the Southwest. What it was no one as yet has even a guess. You will agree that a thing that archaeologists cannot guess at is a profound mystery.

The round tower is inclosed within a square tower and this, in turn, embraced within other walls, leaves a corridor on the



CHETRO KETL, CRYPT No. 9. 2,265 BEADS.
LENGTH, 17 FEET.



THE NORTH CORRIDOR OF WEST TOWER KIVA.



THE SOUTH CORRIDOR OF WEST TOWER KIVA.

north and south sides. The south corridor is a narrow passageway, two stories high; the floor between of small poles covered with reeds, bark and dirt, the timbers well preserved. Note the reconstruction of it, undertaken for its preservation by the students. At the west end, each story of the passage has a small doorway entering into outer rooms of the surrounding dwellings. The north corridor is not so well preserved, no floor being present between the upper and lower stories.

This tower is one of the most interesting features of Chetro Ketl. With its triple

walls insuring profound seclusion, no other function can be ascribed to it, then, than that of a place for the esoteric ceremonies of the people, the prevalence of which is attested by an unusual number and variety of sanctuaries. At Chetro Ketl these are of three classes: (1) the ordinary kivas in the court and sunk below the plaza level, but sometimes built within the walls of the community house; (2) the great sanctuaries as heretofore described, largely subterranean; and (3) the tower sanctuaries. The latter have not as yet been thoroughly studied.

(Concluded on Page 68)

CADDO POTTERY

By CAROLINE DORMON

Illustrated with Line and Wash Drawings by the Author

THE Caddo Indian had two origin myths. In one, their people came out of the ground, from beneath a hill in what is now central Arkansas. The other is less definite . . . they came "up Red river", presumably from somewhere near its confluence with the Mississippi. The latter vague legend may be the older, and bear some reference to their actual entrance into the country; while the former would seem to have sprung from their known long residence in a rather well-defined area. It has varied little from earliest historical times.

Linguistically, the Caddoan peoples are quite distinct. This article refers to the Caddo proper, and the closely related tribes of the Hasinai Confederacy of northeastern Texas; but not to the Wichita, or Pawnee, to whom they were linguistically related.

According to the conclusions reached by Dr. John R. Swanton, the DeSoto chronicles place the Caddo about where they were found in later historical times. When the explorers came to the province of Tulla their interpreter was useless, as the people of this province spoke a language entirely different from that of the tribes to the east. Ethnologists feel reasonably sure that Tulla was in what is now southwestern Arkansas, and that the people were Caddoan. 'The Gentleman of Elvas locates the Naguatex on a river that overflows when there has been no rain in the region . . . a well-known habit of Red river. In describing the people of Naguatex, he remarks on their excellent pottery. " . . . Little differing from that of Estremoz and Montemor". In the Caddo language, Naguatex means "The Place of Salt", and Swanton places it

in northwestern Louisiana, where there are numerous salt springs and wells. Some of these were used by the Indians, as is indicated by the abundant remains of what seem to be salt-boiling vessels.

In 1687, Joutel and Douay describe the "Cadodaquious", who were living in what is now southwestern Arkansas. Penicaut (1701) places the "Cadodaquieux" on Red river, about one hundred leagues above the Natchitoches (a Caddo tribe), who were in turn seventy leagues above the junction of the Red and Mississippi rivers; in all about five hundred and ten miles, which fixes the Caddo proper a little above the big bend in Red river, near the present Fulton and Texarkana.

From several old maps, Herbert Bolton



Courtesy of the National Museum

FIG. 1. A RESTORED BOTTLE FROM THE NATCHITOCHES SITE. THIS IS NOT OF THE FINE POLISHED WARE, BUT THE PATTERN IS PLEASING.

ART AND ARCHAEOLOGY



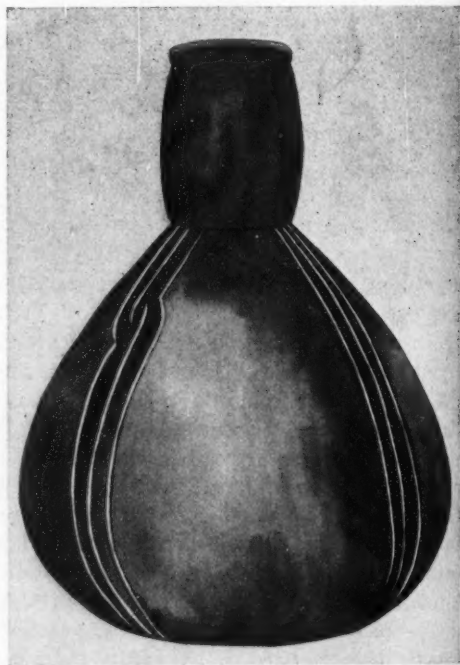
FIG. 2, a. THIS FINE BROWN BOWL IS TYPICAL, BOTH IN FORM AND DESIGN, OF THE CADDO WARE. FROM THE COLLECTION OF EDWARD PAYNE, NATCHITOCHES, LA.

definitely locates the Caddo along Red river (according to Harrington), between the present towns of Natchitoches and Texarkana. This includes the Grand Caddo, the Petit Caddo, Natchitoches, Yatasi, and some smaller tribes, but there are others to be considered. LePage DuPratz (*Histoire de la Louisiane*) says the Ouachita, a tribe living on the river of that name, were Caddo, and that the remnant went to the Cadodachos, and were absorbed by them. There are other historical references to show that one remnant went to live near the Natchitoches. The Ouachita river was probably the eastern limit of the Caddo country.

Early histories and documents refer to an interesting tribe known as Adai, Adaes, or Adayes, living, in the early part of the eighteenth century, in northwestern Louisiana, between the Red and Sabine rivers. They are described as having been much stronger in former times, and it is probable that their domain extended to the Sabine river, thus connecting the Louisiana and Arkansas tribes with the closely related Anadarko (Nadako), Hainai, Nasoni, and Nacodoches, of northeastern Texas. These more or less definite locations would indicate that from earliest times a very large area—including southwestern Arkansas, northwestern Louisiana, and a good portion

of northeastern Texas—was occupied by Caddo tribes. Many facts seem to point to the conclusion that they had lived in this same country for a very long period. From the records of early explorers, we learn that these people were peaceful, intelligent, and lived comfortably, all of which was conducive to the development of the arts.

Students of the subject have been reluctant to recognize a definite and distinct type of ceramics and designate it Caddoan. But certain it is that strikingly distinct specimens of the ceramic art have been found at widely distributed points within this area, many of which are identical one with the other, but which have not been found outside this region. A few specimens of doubtful Caddoan ware have been collected at



(Courtesy Philadelphia Academy of Natural Sciences)

FIG. 3. THIS BOTTLE, WITH ITS DESIGN OF CLASSIC SIMPLICITY, WAS COLLECTED BY MOORE, NEAR OUACHITA RIVER.

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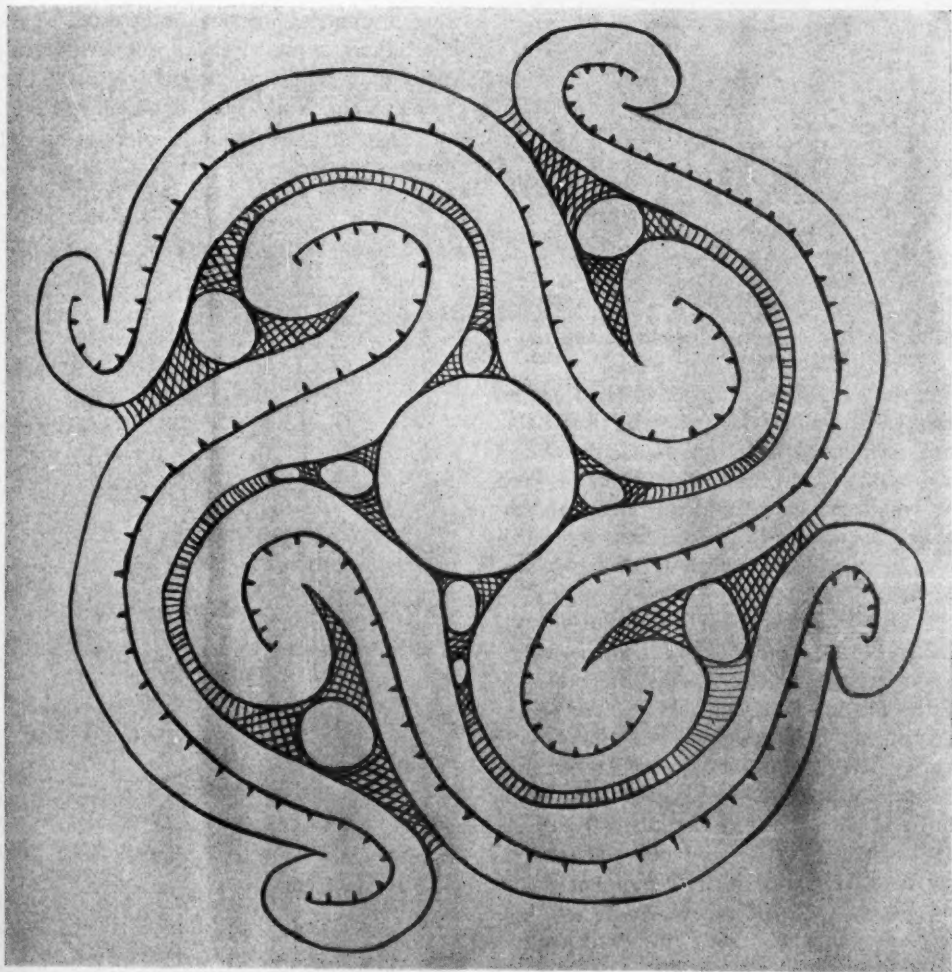


FIG. 2, b. THIS DESIGN IS ALMOST IDENTICAL WITH THAT ON A VESSEL FROM GLENDORA PLANTATION, ON OUACHITA RIVER. THIS ONE WAS FROM THE NATCHITOCHES VILLAGE SITE, WESTERN LOUISIANA. FROM THE COLLECTION OF EDWARD PAYNE.

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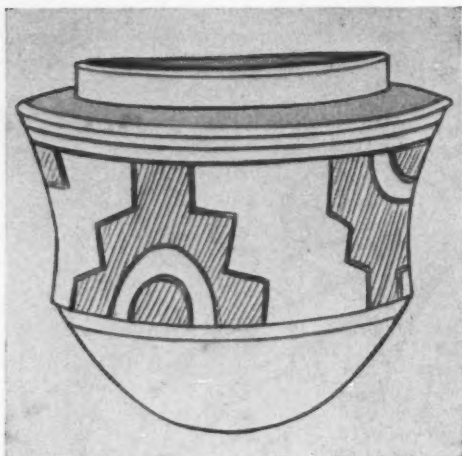


FIG. 5. HERE BOTH FORM AND DESIGN ARE UNUSUAL. FOUND NEAR THE OUACHITA RIVER.

adjacent sites, but only as isolated pieces. Further, so far as the writer has been able to ascertain, patterns on potsherds almost invariably check with the boundary between the Natchezan and Caddoan tribes, as tentatively determined by Swanton, in accordance with the anciently-recorded place-names.

The late Dr. W. H. Holmes, in *Aboriginal Pottery of the Eastern United States*, recognizes the superior quality of the ware of the lower Mississippi region, but places it all in one class, as regards cultures. He says in part: "... the potters of the middle and lower Mississippi region were in advance of all others in the eastern half of the United States in the manipulation of clay, as a comparative study of form, color, and decoration will amply show. In variety and refinement of form this ware excels perhaps even that of the ancient Pueblos, but in almost every other respect the fictile art of the latter was superior. . . . Probably no other people north of the Valley of Mexico has extended its ceramic field as widely as the southern mound-builders. . . . This ware exhibits great variety of outline, many forms being extremely pleas-

ing. In this respect it is far superior to the other groups of the eastern United States. The vessels are perhaps more varied in shape than those of the Pueblo country, but are less diversified and elegant than those of Mexico, Central America, and Peru." These descriptions apply to the group in general, which may represent several cultures, one of which, however, is undoubtedly Caddo.

In another place Holmes refers to an old



FIG. 4. BOTTLES WITH LEGS HAVE BEEN FOUND IN BOTH LOUISIANA AND ARKANSAS (MOORE AND HARRINGTON), BUT NOT IN NORTHEAST TEXAS (PEARCE). THIS SPECIMEN IN BLACK WARE CAME FROM NEAR SHREVEPORT. COLLECTION OF EDWARD F. NEILD.

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collection of pottery from central Louisiana, which he describes thus: "The most striking characteristics of the better examples of this ware are the black color and mechanical perfection of construction, surface finish, and decoration. The forms are varied and symmetric. The black surface is highly polished and is usually decorated with incised patterns. The scroll was the favorite decorative design, and it will be difficult to find in any part of the world a more chaste and elaborate treatment of this motive." The specimens referred to seem to belong to two cultures, Caddo and Natchez. There



(Courtesy Philadelphia Academy of Natural Sciences)

FIG. 6. CAN ONE CALL THE POTTER WHO DESIGNED AND EXECUTED THIS ELABORATE AND DELICATELY WROUGHT PATTERN A "SAVAGE"? OF POLISHED BLACK WARE, THE INCISING ACCENTED BY THE RUBBING ON OF WHITE CLAY.

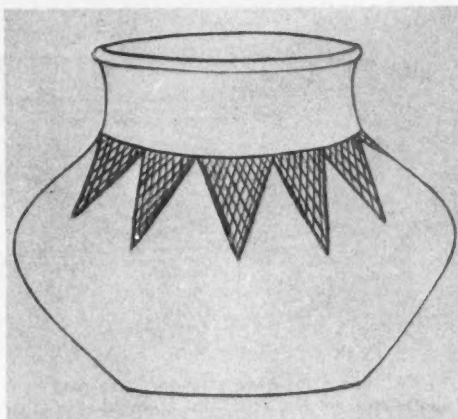


FIG. 7. THE INCISED DESIGN ON THIS WIDE-MOUTHED BOTTLE IS PROBABLY AN ADAPTATION OF THE SUN-SYMBOL. FROM THE COLLECTION OF MR. AND MRS. U. B. EVANS, ALEXANDRIA, LA.

are similarities between these two types, but also distinct differences. A water bottle (Plate LI c, Holmes) is almost identical with one found recently at a historic Natchitoches (Caddo) site (Figure 1). Even at that time Mr. Holmes states, "Ware closely related to the Middle and Lower Mississippi pottery is found in Texas, but its limitations on the west are not yet defined."

Much has come to light since then. In 1912-13, Clarence B. Moore, representing the Philadelphia Academy of Natural Sciences, made extensive explorations on Red and Ouachita rivers, in southern Arkansas, and north and central Louisiana. He collected a very interesting mass of material, which he reported in full, but did not attempt to classify as regards cultures. However, if one study the specimens with care, it will be observed that southeast of the junction of Bayou Bartholomieu with Ouachita river (in Louisiana), there is a marked change in the type of ceramics. This same change takes place in the vicinity of Alexandria, on Red river. North and west of these sites the pottery consists largely of bottles of various shapes and designs, and

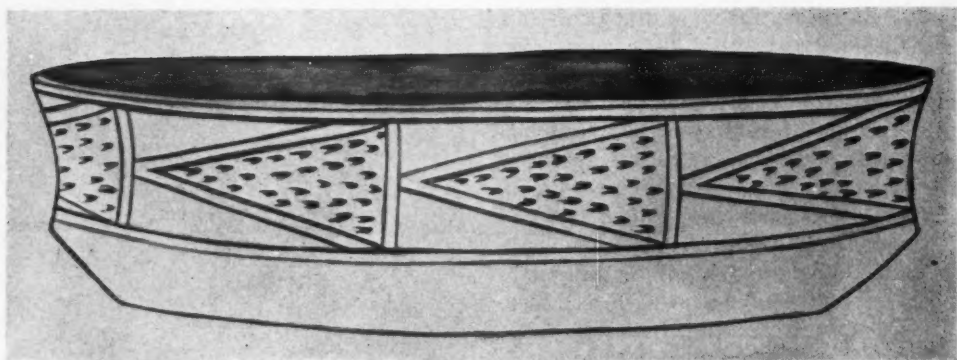


FIG. 8 BOWL (RESTORED) OF POLISHED DARK-GRAY WARE, COLLECTED NEAR CATAHOULA LAKE, CENTRAL LOUISIANA, BY MR. AND MRS. U. B. EVANS. THIS UNUSUAL VESSEL IS OF MODIFIED CAZUELA SHAPE.

bowls, similar in shape to the one in Figure 2. Spiral designs and developments of the meander predominate, the patterns set out by cross-hatching or slanting lines, and by irregular ovals. Often the incising is brought out more clearly by the rubbing in of red or white pigment. South and southeast of the line indicated, the designs change to those composed chiefly of straight-line patterns and simple meanders, with an occasional fine arrangement of volutes.

Two of the most interesting sites explored by Moore were at Keno Plantation, just above the junction of Bayou Bartholomieu and Ouachita river, and Glendora Plantation, just below. These were not mounds, but ancient cemeteries which had been ploughed over for many years. Here were found some of the most beautiful bottles and bowls ever unearthed within the boundaries of the United States. Much of this ware is of perfect form, highly polished, and incised with graceful designs. Were it not for the occurrence of almost exact duplicates from widely separated points one would be tempted to think the same potter produced them all. One of the finest examples—the bottle in Figure 3—notable for its classic simplicity, is from Keno Plantation. The rather unusual though not unique bowl, with the stepped design, is

from Glendora Plantation. Both of these sites are in known Caddo country, and in both, glass beads and other European trade objects were found, proving their occupancy in historical times.

Following Moore, M. R. Harrington, sent out by the Museum of the American Indian, Heye Foundation, went into the field with the express purpose of investigating Caddo sites. In 1916 and 1917, he explored a large area in southwestern Arkansas. He found what he considered typical Caddo pottery as far north as the upper Ouachita valley, above Hot Springs. From reports in the field, he thought it probable that it extended into eastern Oklahoma. Moore found a few examples as far east as Lincoln and Jefferson counties, Arkansas, but Harrington thought these were brought there by trade among the Indians. The greater part of Harrington's work was done near Fulton, in the southwestern part of Arkansas, in low mounds on the branches of Ozan creek, and at Washington and Mineral Springs. From all of these sites came fine specimens of the typical Caddo bottles, incised with designs composed of spirals, meanders, sun-symbols, etc. The beautiful bottle with the broken-line design, found by Moore at Keno Plantation, Louisiana (Figure 3), was the "common type" at site

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5, Ozan, Arkansas. Several of the odd bottles with three or four points at the base, also bottles with three legs (Figure 5), were collected, and these occur at several Caddo sites in Louisiana. Also, they have been reported from two counties in northeast Texas. At the Washington site many effigy-vessels were found.

J. E. Pearce, anthropologist of the University of Texas, has been excavating in the Caddo country of northeast Texas for a number of years, and has found specimens that are almost identical with those collected by Moore and others in Louisiana. The bottle and bowl, Figures 8 and 15, came from an area outside of historical Caddo country, around Catahoula Lake, Louisiana, and the writer was in doubt as to how to classify them. After some correspondence with Mr. Pearce, however, and his field director, A. T. Jackson, it seems highly probable that they are Caddoan. Photographs of vessels from northeast Texas show designs strikingly like those under discussion (Figs. 9 and 10). Mr. Jackson calls the pattern on the attractive flat bowl the "banner de-

sign"; and he agrees that the circle of points around the neck of the bottle represents an adaptation of the sun-symbol.

Private collectors in Louisiana have several specimens that are almost identical with those found by Moore, Harrington, and Pearce. (Figs. 2, 5 and 13.) But there has been dissatisfaction among scientists in general because so few locations have been discovered which contained European trade objects, thus making it possible to identify historical sites. Oddly enough, none was found by Harrington. Pearce reports a few from northeast Texas.

In the summer of 1931, while excavations for a federal fish-hatchery were being made just outside the town of Natchitoches, Louisiana, several aboriginal burials were exposed. It happened that W. M. Walker, of the Bureau of American Ethnology, was in the State at the time, and was notified of this find. He hastened to Natchitoches, and through the cooperation of the engineer, was enabled to uncover one complete burial. It was an extended inhumation, with two pots near the head. This was the only grave

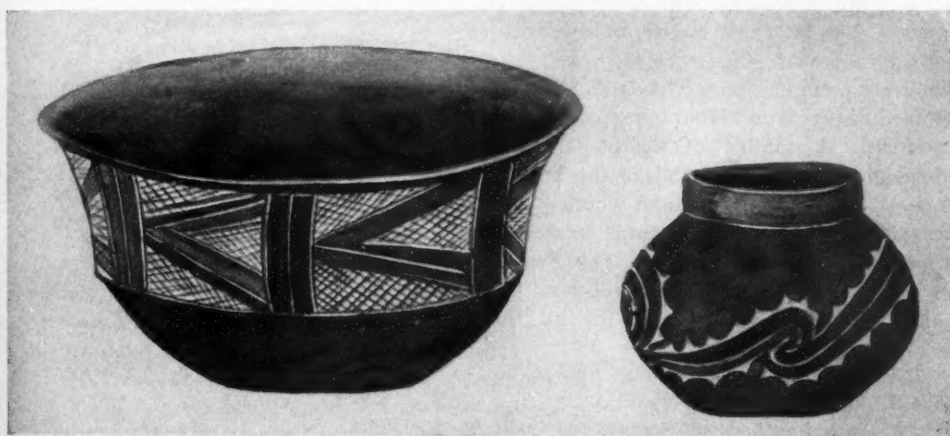


FIG. 9 (LEFT). THE DESIGN ON THIS BOWL FROM NORTHEASTERN TEXAS IS QUITE SIMILAR TO THAT ON THE ONE ILLUSTRATED IN FIG. 8. COPIED FROM PHOTOGRAPH BY A. T. JACKSON, UNIVERSITY OF TEXAS.
FIG. 10 (RIGHT). SMALL WIDE-MOUTHED BOTTLE FROM NORTHEASTERN TEXAS. THIS TYPE OF DESIGN OCCURS ON MUCH OF THE CADDO POTTERY.

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(Courtesy Philadelphia Academy of Natural Sciences)

FIG. 12(a). EYE-CONCEPT DESIGN FROM A BOWL COLLECTED IN EXTREME NORTHERN LOUISIANA.
(b) BOWL FROM OUACHITA RIVER, ALSO IN MOORE COLLECTION.

he had the opportunity to uncover in its entirety, but he made a partial survey of the site, and was given several broken pots that were ploughed up. They strikingly resembled those from other sites considered Caddoan. A number of the burials contained glass beads, etc., and as the present town of Natchitoches was built where an Indian settlement of that name was located, it is an important historical site. The French town was founded in 1714, and was for many years the trade center for all the Caddo tribes.

There is one more link in the chain. Harrington mentions an old ethnological collection belonging to the New York Historical Society, marked "Caddoan Indians, Louisiana". He states that in this collection there are vessels identical with some of

those he himself collected in southwestern Arkansas.

As a whole, the Caddo pottery is of a high type, though of course some crude specimens are found in every site. Just as in community centers both ancient and modern there were both artists and beginners. The ware is nearly all of a fine grade of clay, tempered with sand, seldom with shell. The colors vary from buff through bright red, several shades of brown and dark gray, to black. The historian DuPratz describes the method by which the Natchez produced this highly polished black ware. He states that when a pot was burned, it was taken out while white hot and dropped into a vessel containing bear oil. This carbonized, producing the glossy black surface. No doubt similar methods were used by all the southern Indians. The red was often applied as a slip, but sometimes the entire vessel was made of red clay. Various colored clays were plentiful throughout the Caddo country. As has been mentioned before, many of the designs were made more



FIG. 13. DELICATELY INCISED RED BOTTLE FROM RED RIVER REGION. IN COLLECTION OF B. S. SWETT, NATCHITOCHES, LA.

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striking by having red or white pigment rubbed into the incising.

The highly conventionalized designs on what the writer and others consider typical Caddo ware would point to long residence in a fixed area, and a high level in the development of design. Most of these are so purely conventional that it is difficult to trace their origin. It is almost certain that many concepts were derived from religious

Animal-form concepts are less common than in some areas, but the frog seems to have inspired a number of patterns, as well as many effigy-bowls and pipes. The places in Arkansas where effigy-vessels seem to predominate are not in proven Caddo country.

As has been said before, patterns are so highly conventional that there may be more life forms than is apparent. One remark-

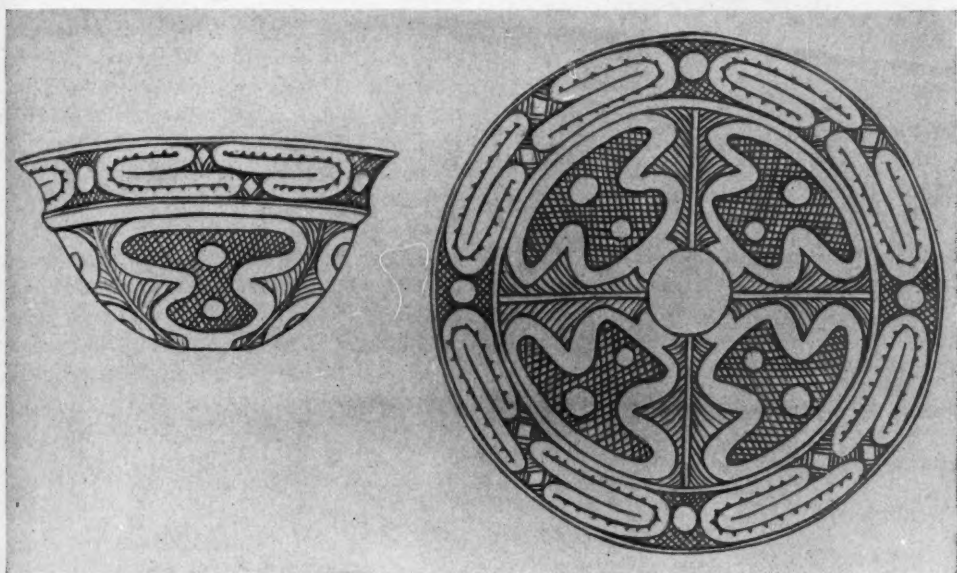


FIG. 14. A BOWL OF POLISHED, DARK-BROWN WARE. THE DESIGN IS UNDOUBTEDLY A FROG-CONCEPT. NOW IN THE COLLECTION OF EDWARD F. NEILD, SHREVEPORT, LA.

beliefs; in fact, many vessels were no doubt made for special use in sacred ceremonies. Four was a sacred number, and it is interesting to observe how often the design may be divided into four units. These perhaps represented the four seasons, the winds, or the cardinal points. This is suggested in the modified swastika, crosses, and stepped designs. The sun-symbol, with variations, is a favorite motif. Occasionally star and moon designs are used, which is not surprising, as the heavenly bodies play an important part in Caddo legends.

able example is the eye-design illustrated in Figure 12a, taken from a bowl found by Moore in the extreme northern part of Louisiana. If one study the bowl in Figure 12b, also from Moore, it seems clear that a part of this design was evolved from this same conventionalized eye.

A remarkable form of clay pipe was made by the Caddo only, so far as has been discovered. It had a small bowl, and a very long slender stem of clay. It seems almost incredible that such a fragile looking object

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(National Museum)

FIG. 11. THIS HALF OF A BROKEN BOWL WAS FOUND AT THE ANCIENT SITE OF THE CADDOAN INDIANS.

could have been formed and burned without destroying it.

Some painted ware has been found in almost every Caddo site in Louisiana and Arkansas. The colors were usually red and white, though sometimes brown and black were employed. When red and white were applied to a pot of buff clay, the effect was

very pleasing. Most of the painted designs are conventional and very simple, though in some cases they are more elaborate. The paint was usually made by grinding a good clay very fine and mixing it with some medium. Vegetable coloring seems to have been used occasionally, as a mere stain on the surface.

There are some resemblances between the Natchez and Caddo ceramics. Henry B. Collins, of the National Museum, who has made a close study of the Natchezan culture, suggests a merging of the two in some patterns. This seems highly probable, as the two peoples no doubt had a common frontier for many centuries. But certain forms and designs are distinctly Caddoan, as they have been found repeatedly within the Caddo area, but never outside of it. The most striking examples are the graceful water-bottles and bowls, decorated with meanders and spiral designs, set off by cross-hatching or transverse lines. For sheer grace and artistry, aboriginal sites in the United States have yielded nothing finer.

THE EXCAVATION OF CHETRO KETL

(Concluded from Page 58)

The limit assigned to this article does not permit of description of the excavation of the central part of the great community house being carried forward by Mr. Reiter, including the two large kivas lying between the East and West Towers, under which the tangle of walls of the earlier town is clearly exposed. Mr. Walter's excavation of the first talus unit against the cliff back of the community house is the beginning of a new phase of the Chetro Kettle work. Dr. Kuer, of Long Island University, has made

a study of primitive Indian engineering methods on the great rock that leans so threateningly over Pueblo Bonito, and will follow this with a series of exact mathematical observations that should, in time, develop some important facts applicable to the support of this vast threatening mass. Mrs. Kuer and Custodian Julian have continued an exploration of the sealed cavities in the cliff wall that have yielded cultural deposits of great interest, and opened up a line of investigation heretofore overlooked.



NIGHT VIEW OF NORTH CAROLINA STATE CAPITOL, ILLUMINATED BY FLOOD LIGHTS.

A JEWEL OF THE GREEK REVIVAL STYLE

By J. D. PAULSON

SURROUNDED by old oak trees and magnolias, with tastefully landscaped grounds, the fine old state capitol building of North Carolina, which has just celebrated its one hundredth anniversary, can fairly be considered one of the finest examples of the Greek Revival in America. Its excellent design and consistent style, its refined detail, and its solid construction cause it to merit national notice as an outstanding triumph in one of the few styles in American architectural history. Despite its age, rather advanced for the United States, it is in splendid condition and North Caro-

lina expects to continue its use for legislatures indefinitely.

The building, located at Raleigh, is centered in the site selected as the capital city of North Carolina. The city itself was laid out in 1792 on a thousand-acre plot of land, but since that time it has considerably extended its limits, and has grown to a city of about 40,000 population. It is one of the educational centers of the state, as well as governmental, having six colleges and a school for the blind in addition to fine high and grade schools.

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WEST HALL, SECOND FLOOR. BEYOND THE DOORWAY IS THE SECOND FLOOR LEVEL OF THE ROTUNDA WITH ITS UNIQUE "UNSUPPORTED" OVERHANG.

Despite the severe financial depression at the time the capitol was started (1833), it was designed to be beautiful, useful, and permanent, and the state owes gratitude to the courageous commissioners who endured severe criticism because of the hard times and expended the various appropriations wisely for the benefit of the State. Successive appropriations by the legislatures, starting out with \$50,000, which was found sufficient only for the foundations, eventually amounted to almost \$550,000. To duplicate the building today would, of course, require many times that sum.

Perhaps the capitol building commissioners determined to have a building of which the State could be proud because of the unfortunate previous capitol, so cheaply and poorly constructed. The original State House of 1794, built of wood and brick and coated with stucco, was burned in 1831, when a careless workman soldering on the

roof ignited it by dropping sparks between the roof and the ceiling below. Excepting for the destruction of the much-praised Canova portrait statue of Washington and of some records, this was in a way a blessing, because it necessitated the construction of a new building to replace the old ugly pile of brick and wood.

When the first money was appropriated to construct the new capitol, an excellent building-stone quarry was located about two miles from the capitol site on State property. A short tram-railway with horse-drawn cars was built from this quarry to the central square. This was the first railroad in the State of North Carolina. The granite hewn from the quarry was tough and hard, containing very little iron and having a beautiful cream color warmer in tint than aged marble. It was used throughout (inside as well as outside) for the construction of the building. After a century this stone still retains its color except for very slight ageing and staining from the copper roof, which do little more than give the building tone.

The architects of the new capitol were W. S. Drummond and Colonel Thomas Bragg, with the plan following quite closely that of the original State House. However, we strongly suspect that most of the credit for the design of the building is due to Ithiel Town, who designed so many fine churches in New England, and who was called to assist in the work. By the time the foundations had been laid, the original appropriation of \$50,000 had been expended, and because of local criticism Colonel Bragg and Drummond withdrew from the project. Acting on behalf of the capitol commissioners, Ithiel Town then engaged a young Scotch architect named David Paton of Edinburgh, Scotland, to take over the construction of the building. To David Paton the greatest share of the praise for the actual construction of the building belongs.

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Paton was but thirty-three years of age when he came to Raleigh in the latter part of 1834. He was the son of John Paton, a successful architect, and had been instructed by his father as well as by Sir John Sloan at the Royal Academy of London. David Paton immediately took over the entire responsibility for the construction, accepting the duties of superintendent of construction, designer, bookkeeper, paymaster, as well as overseeing all details. Under his direction, construction proceeded steadily until the building was completed. In true Scotch fashion he economically controlled the purse-strings. He imported skilled stone-masons from Scotland and other European countries, and personally saw to the cutting and finishing of the stone,

most of which was done upon the actual site of the building.

The plan of the capitol presents a cruciform design with adequate chambers for the Senate and for the House of Representatives in the north and the south arms at the second floor level. The east and the west arms of the cross include deep porticoes with dignified Doric columns upon massive piers. Externally, the entire building is designed in harmony with the Doric order, simple, well proportioned, and sincerely expressive of governmental dignity.

The great difficulty of adapting the Doric order to a three-story building is most skillfully overcome by making the first story a sort of stylobate or base, permitting the columns to run through the upper two



HOUSE OF REPRESENTATIVES CHAMBER. IN THE UPPER CORNERS ARE THE ROOMS USED BY A CONFEDERATE ARMY OFFICER SPYING ON GENERAL SHERMAN'S ARMY.

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stories, and employing an adequate cornice and attic. As accurately as possible the proportions of the famous Parthenon order were followed, although of course the supplementary decorative sculpture had to be omitted. Columns, entablatures, pediments and details in general are admirably proportioned and executed; and so far as he was able Paton followed Greek methods of construction, stone-cutting and finishing. No color was applied, but an excellent adjustment of light and shade was obtained by recessing the windows between the simplest of Doric pylons, if they can be so called.

As previously indicated, the building is arranged symmetrically on north and south, and east and west, axes, with a charming rotunda containing niches with marble portrait busts at the axial intersection. This rotunda is crowned by a low dome, which, in spite of its stylistic inconsistency with

Greek trabeated architecture, harmonizes perfectly in appearance with the Doric details. The dome is made with double shell: an interior cone of brick masonry stuccoed over internally, and an exterior curved shell of wood with a copper surface. (As a parenthetical comment on the roof-copper: A few years ago, when due to injury to a part of the roof it became necessary to remove the old copper and replace it with new, the actual cash value of the very heavy gauge copper removed was more than sufficient to pay for the thinner modern copper and for the work of replacement.)

The porticoes of the east and of the west wings supply the dominating note in the elevations, with their strong light and shade and powerful simplicity. Rustication of the piers supporting the columns of these porticoes adds to their appearance of ruggedness and stability; while the blue-green corrosion of the roof and dome furnish an effective note of contrast above.

The interior design is as successful as that of the exterior, with the Ionic order on the ground floor, and the beautiful spear-blade Corinthian order (the writer's pet name for this capital) in the chambers above. The ornament in the halls and public rooms is pure Greek, although in the more private offices of the building touches of colonial and even of English Gothic can be found. Excellent circulation, offices for the governor, for the secretary of state, and for other officials are provided, as well as the two great chambers, one for the Senate and one for the House of Representatives, each of them measuring fifty-five by fifty-eight feet and running through two stories in height.

Particularly charming are the entrance hallways, with graceful granite stairways worn by law-makers' footsteps throughout a century; with wrought-iron handrails on the steps; with floor-paving of granite slabs



WEST ENTRANCE HALL, WITH GRANITE AND WROUGHT IRON STAIRWAY. THE IONIC CAPITALS SHOWN ARE CARVED OF GRANITE.



HOUSE OF REPRESENTATIVES CHAMBER. INTERIOR VIEW TOWARDS ENTRANCE.

in quarry pattern, also well-worn, and all the more effective because of that; and with monolithic Ionic columns of fluted granite having masterfully carved granite capitals. The impression received on entering is one of classic refinement, Greek restraint, strength and permanence; also some feeling of surprise that almost no wood is visible. Wood seems to have been reserved for the heavy bossed doors and light window frames.

The interior of the rotunda is designed with an entire height from the ground floor to the top of the lantern of just a few inches less than one hundred feet. An unique and noteworthy feature of this rotunda occurs at the second floor level, where the floor is carried in towards the center of the rotunda,

forming a passageway about nine feet wide around a seventeen-foot circular well in the center. This encircling stone floor overhangs the lower floor about nine feet all around and is apparently unsupported below. Tradition states that at the time this was constructed the workmen in the building carefully refrained from standing below the ledge for fear it would fall on them, but after an hundred years there is still no evidence of weakness.

Tradition also stated that there were in this capitol building secret rooms occupied by a Confederate army spy at the time General Sherman with his army was marching northward and stopped at Raleigh. This was accepted as fable until recent measuring of the building revealed two secret cham-

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THE EAST PORTICO, SHOWING THE PARTHENON DORIC ORDER ADAPTED TO A THREE-STORY BUILDING.

bers, having no doorways but having windows overlooking the square, which could be entered only by climbing through ventilators in the attic, thence along between the ceiling and the roof a distance of about a hundred feet, and then dropping into the rooms from above. At the time of the first entry into these rooms since the days of the Civil War no documents nor papers were found in them. They are located in the extreme southeastern and southwestern corners at the third floor level, above the House of Representatives, and have since been opened up for office and storage space.

The capitol measures one hundred and sixty feet north and south, by one hundred forty-four feet east and west, with the elevation of each Doric portico forty-four feet in width, and the ends of the other wings sixty-eight feet in width. The height from the pavement to the apex of the pediment of the porticoes is sixty-five feet, while the basement or ground floor is eighteen feet in height. The columns are slightly over five feet in diameter at the base and thirty feet—or exactly five and two-thirds diameters—high.

The axes upon which the building is designed are likewise the axes of important streets running north, east, south, and west from the capitol square as a center. In addition to the many fine old trees which shelter friendly pigeons and squirrels, the square contains a number of pieces of sculpture, including a good replica in bronze of Houdon's statue of Washington.

The State of North Carolina may well be proud in its possession of this fine old capitol, which was started in a period of serious depression, has served through four wars and the terrible reconstruction days after the Civil War, and has celebrated its centennial in the days of another serious depression. The capitol walls have listened to the oratory of nearly all the famous men of the State, and to that of many of the most famous national figures—Webster, Calhoun, and Clay, among others. For its service and its history, for its charm and its quality, the capitol is justly revered by North Carolinians.

RAILROADING ART IN SWEDEN

A rolling art museum has been prepared jointly by the Swedish State-owned railroads and the National Museum of Art in Stockholm. For some time the museum has had collections of paintings in circulation throughout the country, and now the rail-

road authorities have designed a special car, which can be parked anywhere and used as an exhibition hall. When not used by the art museum it can be rented by private firms who want to conduct special exhibits. The car has no windows, but good electric lights and apparatus for lantern slides.



BEFORE THE PARTY, CATHARINE MORRIS WRIGHT.

THE PHILADELPHIA ANNUAL

By ARTHUR STANLEY RIGGS

Illustrations, by courtesy of the Pennsylvania Academy of the Fine Arts, made by The Chappell Studios.

MORE and more in the past few years the conviction has been borne in upon many observers of the artistic scene that in the case of formal exhibitions, the works rejected by the juries may be, if not actually more important in certain cases than the canvases displayed, at least vitally interesting. What governs the rejection of a given work? If a definite canon or principle of art stands behind the jury's refusal to show a painting which is merely bad work, what can possibly be behind the ac-

ceptance of some of the stupid, badly painted, ill-conceived and morbidly executed things hung on the line? If we could have twin exhibits, one of accepted works, the other of the rejections, it seems reasonable to assume that the public would learn by something more than precept that juries are after all very human and therefore contradictory. A show of rejections, of course, is rather too dreadful to contemplate seriously, for there is infinitely more bad painting than

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good. Nevertheless, the notion is one to play with suggestively.

As on previous occasions, the annual exhibition of the Pennsylvania Academy of the Fine Arts opened with a private view on Saturday night in the final week of January. In this 129th Annual, 453 paintings and 100 works of sculpture were displayed. In the stricter sense, not one work in the collection was especially noteworthy. As a whole, the show was the most depressing in years, and the atmosphere in the vast galleries at Broad and Cherry streets was one of gloom mingled with a sort of despairing wonder that such a thing could be. It might, indeed, have been a mediocre one-man show. Even those canvases which had sterling quality were so smothered by both bad workmanship and ineffective hanging that they barely worked their noses above the stagnant surface.

The jury selected and threw together on the walls a large number of muddy, mainly undistinguished works, dealing for the most part with utterly *cliché* subjects. So successful was the hanging that in few cases did quality endanger the monotony by so much as threatening to break through. The show was thus very even. Excellent works there were, of course. No exhibit of such size could be without some examples; but they were generally lost in the welter of insignificance.

Some of the newspaper critics would have us believe that this artistic biliousness is the result of the depression. Perhaps hard times have made some of the artists a little more thoughtful than usual, but the real causes reside in many things that lie far under and far back of any temporary reversal of fortune. If the depression caused all the weakness, ignorance and slipshod work displayed in this exhibition, the painter would stand revealed as a man without a particle of courage or vision. That, ob-

viously, cannot be true, and a more careful study of the paintings on display shows courage in plenty; but courage, alas, linked with many less desirable things. Why many of the paintings were hung at all is a mystery. The Pennsylvania Academy's hallmark on an exhibit should stand not for inclusiveness but for supreme quality. If the juries based their acceptances upon their own will-



MY GREAT UNCLE CHRISTIAN, BY ERNEST IPSEN.

ingness to purchase any or all of the accepted works, we should have smaller shows, certainly, but better ones. If one cannot live with a picture it doesn't amount to much, unless it be a museum piece; and if a jurymen voted for only such pictures as he would be willing to have in his own home, his attitude would be very different from the one which frequently seems to be "anything we can possibly pass is good

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MOTHER AND SON, BY DANIEL GARBER.

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GREAT WHITE HERONS, BY FRANK W. BENSON. THE PENNSYLVANIA ACADEMY OF THE FINE ARTS HAS RECENTLY PURCHASED THIS PAINTING FOR ITS PERMANENT COLLECTION.

enough for a public that knows next to nothing". The public is gradually awakening to the permanent values in painting and sculpture, learning to discriminate, manifesting each year more knowledge and better taste. *Verbum sat sapienti!*

Taking the show by galleries, instead of dividing the exhibits into groups, we find in Gallery A, the small room to the right of the stair on entering, rather more than average quality. Violet Oakley's portrait of *Mrs. Lucretia L. Blankenburg* is a fine study, full of character and expression, but somehow just seems to miss by a hair's breadth. Three other portraits also stand out from the general group. Curiously enough practically everything in the room is either an outspoken portrait or a thinly veiled one. Paxton's *Joseph Roebing* is, as expected, luscious in color. Polly Thayer takes the laurels for the group with her ex-

cellent likeness of *M. A. De Wolfe Howe*, though it is formalized to the last degree, and Mr. Howe composedly knows he is sitting for his picture. Most interesting of all is Seyffert's study of *George H. Lorimer*. Not all the mastery of this eminent painter and sound psychologist could overcome the natural difficulty of his subject.

In Gallery K, next in line on the Broad street side of the building, F. Luis Mora has a thoughtful canvas of *The Supper Eternal*, and A. L. Chanin depicts a sordid snapshot of life in *Evicted*. This and similar canvases in other rooms, all tending toward the morbid, to say the least, are cited as evidence that the depression has supplied the motive, and given the painters new social consciousness. We have had evictions since the days when Hammurabi framed his code of law in ancient Assyria; and we have had death and disaster and the sordid in forms innumerable since time began. They have been treated by master and tyro through the ages, and to emphasize them now as evidence of anything except the artist's freedom to make himself ridiculous, as Frank J. Mather once put it, is absurd.

There is one picture in Gallery I—Leon Kroll's *Road Through Willows*. Besides that there are a nude, a cat among trees, a buck standing in snow, a few boats and a *Pink House*, marked in the catalogue as "Lent" by the Chicago Institute of Art. I must confess to a dislike of pink houses, in even Portugal or the Azores; and the Philadelphians might have taken the trouble to get the name of their sister institution in Chicago right in the catalogue.

A good many of these dreary canvases have been seen already in other shows, and that perhaps, is one reason why freshness seems so notably lacking. In the South Corridor, while a number of well known names attach to paintings on the line, there is nothing noteworthy. Gallery B does bet-

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ter. Here we find as the feature a memorial group by R. Sloan Bredin: three canvases, *The Children*, *Young Lady in White* and *Afternoon Hours*. Here also is Raphael Soyer's *Gittel*, an unpleasant character study of a young half-starved Jewess of the type one sees by the thousand on New York's East Side. It is well painted and convincing, but instead of being a masterpiece, it seems to me commonplace. Why not devote the dexterity that can turn out such work to something indicating more than a desire to flaunt poverty and hunger and race as evidence of a sort of civilization we all know is imperfect, but about which man has been able to do nothing in particular since the beginning of time in any land. If this *Gittel* conveyed to the beholder any marked evidences of an alert and avid intelligence, she would do, but who cares to look at a mere suffering animal? It is hard to have patience with a canvas that discloses only good painting. The painter must make us think or feel, or he fails.

In this same room is Doris Rosenthal's *Mexican School*, offered as showing the beneficial effects of a Guggenheim scholarship among our southern neighbors. Miss Rosenthal may have all the qualities of soul the Mexican critics quoted in the blurbs advertising her one-woman show in New York say she has, but they do not appear noticeably in this crazy-quilt affair, badly painted, seen askew and devoid of character. There is, after all, such a thing as soul in a Mexican Indian schoolboy; and it is doubtful that any Mexican schoolhouse could hold together if built after this painter's description, without anything but crooked lines.

Johansen's portrait of *Dr. N. A. Richards* is good, and Redfield is himself with *August Garden*. Lawson's *Archives of High Bridge* is not new, but it has fine qualities not entirely muted by its surroundings. Galleries C and D being devoted to the

Academy's permanent collection, the next exhibits are in Gallery E, where Charles Hopkinson has a *Portrait Group* that is as easy and loose in construction and as well painted as its color is displeasing to this reviewer. Henry Strater's *Nude* is a crude, poster-like affair, and Gothard's *Girl Reading* violates all the ethics of this type of painting.

The Central Gallery, notwithstanding the mediocrity of most of its exhibits, shows some few works that rise above the desultoriness of the others. *My Mother*, by Lillian Westcott Hale, is firm, delicate, well balanced and gives us something of the mystery of age. Snell's *Walrus* is fine and Ipsen's *My Great Uncle Christian*, a costume portrait, notwithstanding it inevitably suggests Otis Skinner in one of his famous roles, is sympathetically as well as strongly painted and is distinctly one of those pictures with which one could live contentedly. Edith Emerson strikes a high key, in white and gold mainly, in her *Patricia*. The work looks a trifle thin in comparison with Costigan's *Nord Interior*, done in his characteristic heavy style, with unusually sharp out-



SAINT MARTIN, BY SIDNEY WAUGH.



PORTRAIT GROUP, BY CHARLES HOPKINSON.

lines and a general crudely mosaic effect. Benson, with *Great White Herons*, Frieseke, Burroughs, Breckenridge, Molarsky and a number of others are represented by works good enough but neither striking or powerful enough to triumph over their surroundings. In the midst of all this Catherine Morris Wright's *Before the Party* strikes a pleasantly fresh and vivacious note. It is painted with feminine delicacy, but underneath all the lightness of touch there is ample strength of a nervous quality. Mrs. Wright will never paint with placidity, but as her growing experience displays her progress each year, she will gain in the repose now occasionally lacking in some of her best work.

The "big" room, Gallery F, is equally interesting and disappointing. It discloses precisely the same things as its predecessor. It also has the morbid *Starvation*, by George Biddle, which seemed from the varied comments of the spectators to have missed fire

completely. Meant to be a grim study of death by hunger, it struck most of its observers on the opening night as either worthless or amusing. Certainly no audible comments that came to my ears were favorable or even considerate. Tack showed one of his familiar curiosities in *Decorative Panel: Morning*, which presents a pleasing swirl of color and means absolutely nothing. Some frightfully proportioned nudes, racial studies, landscapes in muddy color, and a scattering of still lifes, figure pieces and whatnot complete this gallery.

In Gallery G. Gifford Beal's *The Northeaster* somehow fails to stand out as so strong a canvas should. Perhaps it is because nearby is Yasuo Kuniyoshi's grand prize *opus*, *Fruit on the Table*. It is to be wondered if perhaps this is not the first time on record that the world's worst painter was given a prize for his own very worst effort. Bernard Karfiol has a characteristically wooden and muddy figure piece in

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ART AND ARCHAEOLOGY

Virginie; Jonas Lie's *Inner Harbor* is ordinary; and Maurice Sterne's *Mary*, a stiff little girl in a stiff little setting, makes one expect to hear the photographer suddenly exclaim: "Now watch the birdie, and look pleasant, please!" The one picture in the room which stands forth from its wall is John Carroll's *The Ballet Girl*. This is an infuriating picture, more infuriating than even the washy fumbings of the Gallic Marie Laurencin. In the rhetoric of art style may be said to be the proper, or best, expression of thought and idealism in paint or some sculptural material, rather than its mere execution personally handled. Carroll can paint, but apparently his thought processes have gone awry, and the conviction is inescapable that he is simply a purposely clumsy trickster for the sake of attracting attention. He knows better, but he is perverse.

Daniel Garber, in the North Corridor, with his cool and tranquil *Mother and Son*, full of suggestion and repose, affords a much needed contrast, and a relief from both the Carroll and Thomas Benton's inexcusable lynching-bee entitled *A Century of Progress*. Benton may have been taking lessons in thinking about murals from Orozco and Rivera, but if so he would do well to bear in mind what eventually happens to every painter who merely flings paint in the face of the public. What "progress" is there in burning a jiggling corpse at a telegraph pole while a few bloodthirsty fools pound in the jail doors? Benton is

too able a painter to be guilty of such idiocy.

The sculpture on the whole is better than the painting, but there is so little real thought disclosed in the figures that they would pass unnoticed in any large exhibition of plastic works. Dorothy Austin's *Negro Head* is good, but more or less photographic. Benjamin Kurtz's *Madonna of the Swamps* is a charming 18-inch plaster study of a young Seminole Indian mother, well done but not quite sufficiently idealistic in treatment to bear out its title. Zorach's *Affection*, like much of his work, would rank as good high school work. Hilda Lascari, who carried off the McClees prize with her totally uninspired *Pueblo Indian Mother and Child* is merely dull.

When one reconsiders the Show as a whole, and thinks back to the closely hung walls themselves, the conviction grows that this year instead of marking a step in advance, the Philadelphia Annual proves trivial. Most of the best canvases shown had already been shown elsewhere. Not one theme of unusual power or supreme treatment was in evidence. The whole effect was of a stagnant backwater, with a few good things afloat on a surface undistinguished by even the gleam of water. The blame for this must rest squarely upon the spirit of inclusiveness shown by the jury.

What art in the United States needs today more than anything else is better and severer teaching, and juries ruthless in excluding the trivial, the badly done and the deliberately offensive.

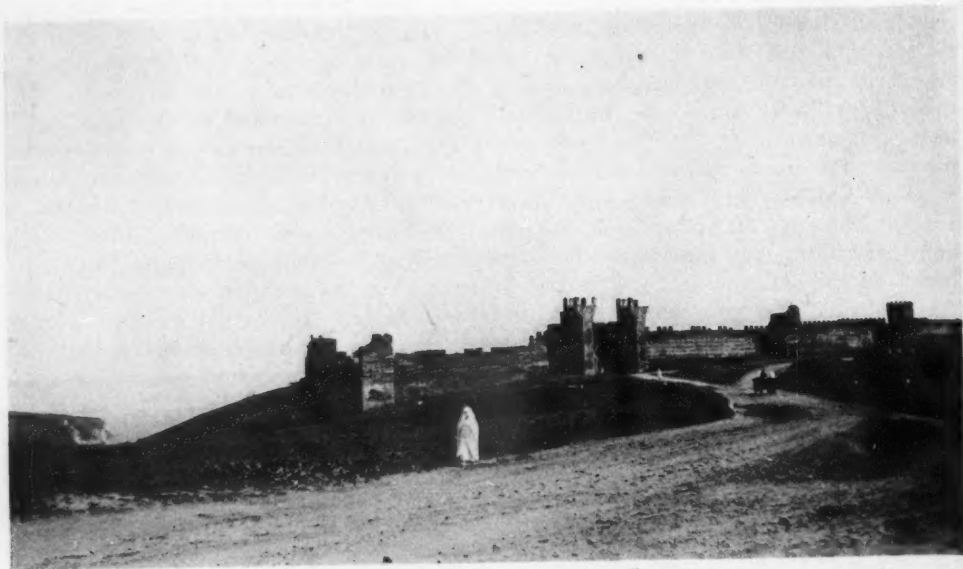
HAVE THEY FOUND SHEBA?

Associated press dispatches from Paris reported early in March that two French airmen had discovered the sand-covered and legendary capital of the Queen of Sheba in the Arabian Desert about 1000 miles southeast of Jerusalem. The report must be taken with caution. If the ancient Sabaeen capital of Ma'rib is meant, as seems to be indicated, this city is well known, having been visited already by Arnaud, Halevy and Glaser. It lies almost north of Aden, about one degree distant, and not far east of the Red

Sea. The statement in the dispatch that the ruins Captain Molinier and M. Andre Malraux saw from their plane are "near the Persian Gulf" is obviously impossible.

DEMOTTE'S PERSIAN-INDIAN EXHIBIT

Demotte, Inc., of New York, opened an exhibit of Persian and Indian miniature paintings March 15, described as being an unusually representative and interesting show. The Gallery is located at 25 East 78th Street. The exhibit will continue for at least the remainder of this month.



APPROACH TO THE MAIN GATE OF THE CHELLA.



ROMAN ROAD AT SALA.

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THE CHELLA NEAR RABAT IN FRENCH MOROCCO

By KENNETH SCOTT

IN the French protectorate of Morocco on the Atlantic coast of Africa is situated the Chella, the great mediaeval enclosure of the Merinide dynasty, rich in its memories of the past and alive with weird beliefs, rites, and superstitions of the Dark Continent. It lies about two miles south of the modern city of Rabat with its forty thousand souls, on a rise of land overlooking the Bou Regreg river, and five to ten minutes on foot from the palace of the Sultan of Morocco.

The site, attractive, easy of defense, provided with water at every season, near a rich valley and a river alive with fish, attracted primitive man, and on the plateau are found silex utensils and weapons of the Chellean, Mousterian and Neolithic periods. It is probable also that Phoenician traders established here a trading post, and coins of their issue are attributed to the place. The Romans, who superseded the Phoenicians in their African domain, established a city as a frontier post of the Roman Empire, and called it Sala Colonia. The elder Pliny in his *Natural History* tells us that the region to the south of Sala was a hostile desert, the abode of wild elephants and fiercer savage tribes. Here came soldiers of fortune and traders and merchants who trafficked in wood from the dense forests and elephants and precious ivory. A record in stone speaks of the dangers of frontier life, the raids of natives and the captured Roman citizens, who were lucky indeed when the governor sometimes succeeded in ransoming them. Like many another African city, Sala Colonia rose to prosperity in the second century and the first half of the third of the Christian era, only to fall again in slow decay, until the

foundation of Salé on the opposite bank of the Bou Regreg attracted from it its dwindling population.

The Roman power vanished, and the Arabs took the country in A. D. 682, while in 739 the Moroccan Berbers revolted and assumed the rule of that section of Africa. The Moorish empire was at the height of its power and glory in the twelfth century under the Almohade dynasty, which was driven out and replaced about 1213 by the new dynasty of the Merinides, of which outstanding members were Abu Bakr, Yakub II—an enlightened ruler who studied philosophy and had friendly relations with Europeans—Yusef II, Abu 'l-Hasan (the "Black Sultan"), and Abu Aiman. A picturesque figure is that of Moulay Ismail, "the Bloodthirsty," who ruled for fifty years from 1672-1727. He had a bodyguard of Negro slaves, as the Sultan of Morocco has today, and a foreign legion of renegades. He had a harem rivalling that of Solomon, and to him were born hundreds of sons and daughters, while he even presumed to seek for his harem Mademoiselle de Conti, the daughter of Louis XIV by Louise de Laval-lière. The Salli rovers from the town just across the Bou Regreg from the Chella kidnaped Christians from the coasts of Spain and France, and even of Devon and Cornwall. From time to time the European powers tried to check these pirates, and finally in 1907 France seized Morocco, which in 1912 became a French protectorate.

The Chella has long been important as the mediaeval burial place of the Merinide dynasty and has been mentioned since the eighteenth century by European consuls; in 1804 Ali Bey visited it and "was struck by the harmony and beauty of the site", as

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RUINS OF THE XIVTH CENTURY CHELLA AT RABAT, MOROCCO. NOTE THE STORKS ON THEIR NESTS.

many have been since then. To the natives, the Chella is the resting place of the princes who struggled for the Mohammedan faith, especially of the Black Sultan and his daughter Lalla Chella, who in death rule over the supernatural world on good terms with the seven saints who are protectors of these ruins, peopled in the belief of the natives with genii who preside over buried treasures and magic talismans.

As a matter of fact, the first burial at the Chella was that of Omm el-'izz, who died in 1286, and the second that of her husband Abou Yusef, who had previously built a mosque at the site. The next important interments were those of the warrior Sultan

Yakub Yusef, who was assassinated in 1307, and of Thabit 'Amir, who was poisoned at Tangier after reigning one year. Abou 'I-Hasan 'Ali, the "Black Sultan", man of religion and war, built the Chella as we now have it, adding a circuit wall and a new mosque and a minaret. Within the sanctuary he buried a son, Abou Malik, and in 1349 his wife, a freed slave of Christian origin named Chams ed-Doha. Finally Hasan himself was buried there, as was his son and successor, 'Inan Faris, the last of the Merenide dynasty to be interred in the Chella.

The sanctuary took on a sacred character as the resting place of these defenders of the faith, and in 1360 the Andalusian vizir, Lisan-ed-din Ibn el-Khatib visited the Chella "to pray at the tomb of Hasan and recite the Koran". At this tomb—through a foundation established by the Sultan Inan—clerics recited the Koran and invocations both day and night. The sanctuary, resplendent with gold, polychrome marbles, faience and magnificent copies of the holy book, became a favorite asylum and place of pilgrimage, and the dead Sultans became saints. Twice a year there was a pilgrimage, and in connection therewith a fair in a "souk" near the main gate, "where one could hear nothing because of the cries and uproar of the market".

In the first half of the XVth century the decay of the Chella began, for the pretender to the throne, Ahmed el-Lihiani, pillaged it and carried off the sacred books to Menekès. Of its subsequent history we know a little: people were frequently buried within the sanctuary to be near the "saints"; sheep grazed within the walls, and at one time troops which were quartered in the upper part of the great gate incised on the walls representations of ships of the seventeenth and eighteenth centuries. In the XVIIIth century an Arab tribes, the Sabbah, made the Chella a fortress in which they kept

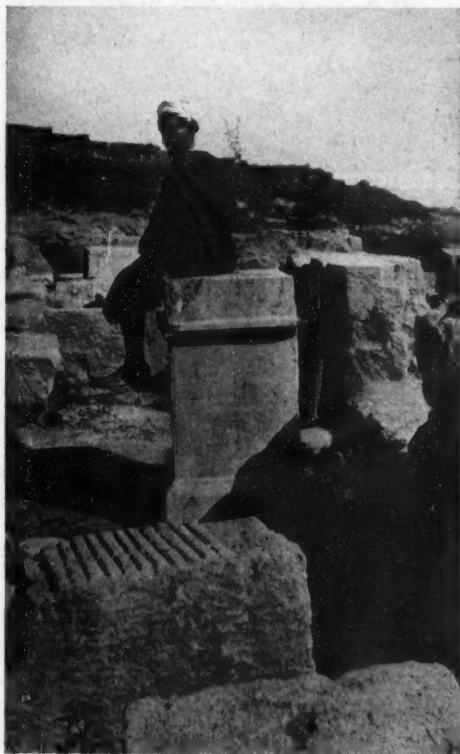
ART AND ARCHAEOLOGY

their booty. In 1790, by order of the Sultan, the governor of Salé, Ia cza el-Quas-tali, stormed the place and found in it a great store of camels, oxen, sheep, velvets, rugs, copper objects, grain and negro slaves. This governor permitted his men to plunder the Chella and dig in the ground for buried treasure. When he was hanged five years later, the natives saw in his death a manifestation of divine retribution for his sacrilege in disturbing holy ground. Indeed, popular veneration of the Chella was so intense that even throughout the XIXth century foreigners were not permitted to penetrate the walls of the sanctuary.

The site has the form of an irregular pentagon, measuring nearly a thousand feet on the northwest and longest side, and over two hundred and sixty feet on the south-southwest or shortest. It is surrounded by a crenelated wall, now a beautiful ochre in color, from twenty to more than twenty-three feet in height, and over five feet thick. It is flanked by twenty-two crenelated towers, two at the main gateway, five at the corners, and the rest at intervals along the walls. There are several gates, a postern gate near the north tower, the Bab 'Aïr Ajemia gate in the northeast face of the wall, a garden gate, and the great monumental entrance on the southeast face of the precinct. This main gateway has a vaulted arch of brick, two little windows for lighting, and two towers for defense. The exterior of the portal is richly decorated with inscriptional bands, pinecone, shell, single or double palm designs or a serpent-like motif. Faience was liberally used, especially a beautiful almond blue. The gate is the grandiose type befitting a mosque or university (*medersa*) rather than a city gate.

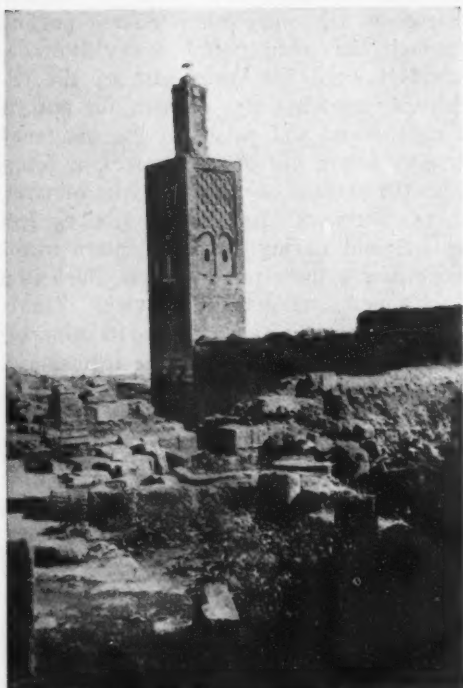
Within and occupying the northwest corner of the precinct is a great court surrounded by a series of rooms, the remains of a hostelry apparently intended for the

reception of pilgrims. After passing through the main portal the visitor descends toward the lower part of the enclosure past what was perhaps the site of a royal camp and palace to the sanctuary proper, where are orange groves, a fountain, the mosque of Yusuf and its minaret, about forty-six feet high, twelve feet square, and having above a lantern tower more than sixteen feet high, on which is a stork's nest, and usually a stork. There, too, is the mosque of Hasan and its minaret; of smaller proportions than the former and with its lantern-tower wanting. Within the funeral room is Hasan's tombstone, broken in two, and not far away that of his Christian wife, Chams ed-Doha. There



INSCRIPTION CONTAINING LIST OF MEMBERS OF THE CITY COUNCIL, OF ROMAN SALA COLONIA.

ART AND ARCHAEOLOGY



THE MINARET OF YUSUF, WITH ROMAN RUINS
IN THE FOREGROUND.

are many other tombstones, and great trees in which the storks nest. In the course of excavations in 1929, '30 and '31, conducted by her Royal Highness Princess Hatidja Fouad of Egypt and M. Borély, there came to light beside these revered ruins of the Moslem faith, the centre of the Roman Sala Colonia: forum about eighty-two feet square, paved roads, the four bases of a triumphal arch—of which three are well preserved—foundations of baths and shops, fragments of statues—one probably of Demeter—an octagonal edifice with a basin, outlets and intakes for water, and eight niches for statues. Several inscriptions were found, one of the year 166 A. D. which mentions Lucius Verus; another in which the word "Salenses" is employed to designate the people of the city. A third important find is the inscribed base of a

statue of Sulpicius Felix, military governor of Sala, who was recalled in 144 A. D. On this base is a list of thirty-eight members of the local senate and a record of their appreciation of Felix and his services.

The legends of the Chella are numerous, for in time stories to account for its destruction began to circulate. According to one report the inhabitants of the ancient Chella had so much wheat that they even defiled it, and God, in his anger, turned the people all into little stones, which today are scattered within the walls and bear traces of ears, eyes and nose. Another story is that an alchemist who possessed the secret of making gold settled in the Chella. The Sul-



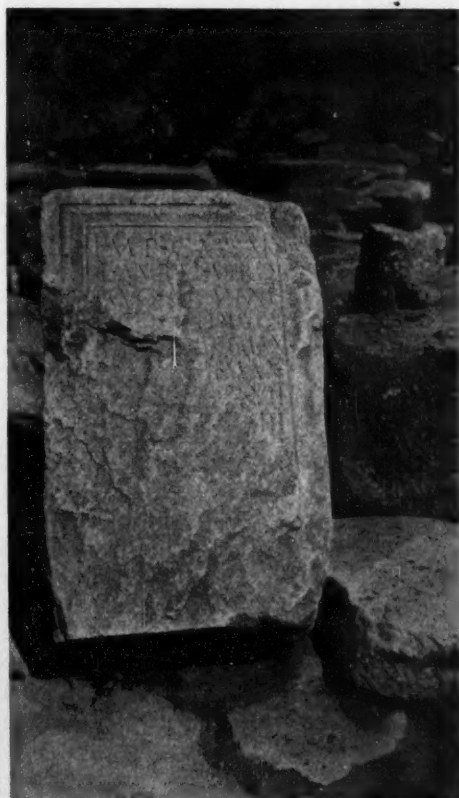
FRAGMENT OF A STATUE FOUND AT SALA.

ART AND ARCHAEOLOGY

tan heard of this and tried to extract the secret, but the man stubbornly refused to divulge it and was finally haled off to prison. Then the Sultan disguised himself, and as another prisoner was introduced into the cell of the alchemist, whose friendship and, ultimately, whose secret he won. When later the alchemist was released and discovered how he had been tricked, he took vengeance by giving a copy of his formula to all the citizens, who at once gave up all work and only made gold. As a result, no food was raised, famine came, and finally all perished in the midst of their riches. It is added that long afterwards a water-carrier attracted attention by the riches he had acquired



ENTRANCE TO ROMAN BATHS WITH STONE BOWL
IN CENTER.



INSCRIPTION TO ANTONINE RULER, LUCIUS VERUS.

by serving these inhabitants of Chella.

These stories, and innumerable others are similar to the Arabian Nights. Thus it is believed that in one of the windows of the great gate is hidden the ring of Solomon, which gives its owner power to command genii. Within the Chella, it is said, are buried a magic ring and a dagger; by incantations performed at night and by burning incense the ground may be caused to open up, and a genius will bring out the dagger and ring. These objects possess supernatural powers, for the former, if drawn from its scabbard, brings a genius to serve its owner, and the latter has engraved upon it the name of a genius; who, when the owner turns round the ring on his finger, appears and says: "Order, and I shall obey, O master! If you desire the riches of the West, they shall come to you! If you desire the riches of the East they shall come to you!"

The women show special respect for the holy spot. Nearly every evening they congregate there in groups towards sundown. First they approach the pool, light candles, and burn incense whose fragrance mingles with that of the orange grove. Next they



ROMAN FORUM OF SALA COLONIA.

go to the funeral chapel of the Black Sultan, Hasan, and pass their hands over the walls, kiss them, then, bowing down, kiss the stones. At the tomb itself they kneel and kiss the marble, and then go to the gravestone of Lalla Chella, where they repeat the same genuflexions, kisses, and leave candles. Then, as darkness comes on, they hasten away, leaving behind the candles which are intended as illumination for the Black Sultan and the genii over whom he holds sway. The pool is agleam with thousands of little lights. The men chant weird songs before the shrine of the Saint Sidi el-Masnawi, while the women assemble near the mausolea of Saints Sidi Iahia or of Lalla Ragra. It is a thoroughly pagan scene, in spite of the invocations uttered in the names of Allah and of the Prophet.

The high repute of the Chella as a holy spot is manifested by its importance as a place of pilgrimage. At the time of the pilgrimage to Mecca many poor people of Rabat imitate the rites of that ceremony in a pilgrimage to the Chella. There the mem-

bers of the guild of the water-carriers sacrifice a bull each year to their patron Moulai Yakub, mark their faces with the blood of the beast, and then roast the carcass and feast upon it. Furthermore, the Sultan of Morocco, each time that he leaves his palace in order to make an extended journey or returns to his palace, visits the Chella, accompanied only by his highest officials and bodyguard. Thither he rides on horseback and dismounts before the tombs of three of the saints; at each he leaves presents, and receives gifts of milk and dates. Then he proceeds barefoot to the tombs of the buried sultans, and sacrifices a bull.

Such is, in brief, the sanctuary of the Merinide dynasty. Rarely, indeed, does the Mediterranean traveller come upon a place so gorgeously picturesque—a Roman forum amidst the crenelated walls and ruins of a sanctuary of the Moslem sultans of the Middle Ages—a land of the Arabian Nights, bathed in sunshine, fragrant with orange groves, and rich in traditions, religious sanctity and popular superstitions.



Courtesy Fogg Art Museum, Harvard University

SAMARIAN IVORIES, LOANED BY PROFESSOR AND MRS. K. LAKE.

NOTES AND COMMENTS

IVORY CARVINGS FROM SAMARIA RECEIVED BY FOGG MUSEUM

The receipt of a group of ivory fragments of the ninth century B.C. was announced recently in connection with the opening of an exhibition at the Fogg Museum, Cambridge, Mass. These are a portion of a large number discovered by Kirsopp Lake, Professor of History at Harvard, and the members of an expedition excavating at Samaria, the ancient capital of northern Israel. It is even possible that they may have formed part of the decoration of the famous ivory house of King Ahab of Bible history.

The excavations have been carried on during the past three years by a group of scholars from Harvard, the Palestine Egyptian Fund, the British School of Jerusalem and the Hebrew University of Jerusalem. Harvard was represented by Professor and Mrs. Lake, and Dr. Robert P. Blake, Director of the Harvard University Library. During this work partial excavations were made of approximately one half of the former city of Samaria.

On the summit of the hill was found a palace, in a vast open court covering perhaps seven or eight acres of ground. The court was surrounded by massive walls, including a tower. Just inside the north wall, in a layer of clay, were found several thousand pieces of ivory, many of them blackened by fire or partly destroyed. Some thirty or forty specimens, however, were in a condition that permitted careful study. Twenty of these have come to the Fogg Museum; the others are in the Palestine Museum of Antiquities and the Museum of the Palestine Exploration Fund in London.

The whole group is related to two previous discoveries of ivory, one at Nimrud eighty years ago by Layard, the other at Arslan Tash in northern Syria by a French expedition in 1928. As the Samarian ivories bear a sufficiently close resemblance to those of Arslan Tash, they have been given approximately the same date, within the ninth century B. C.

Certain of the fragments are carved in the round or of pierced design. Others are plaques, believed to have been used for the decoration of the tables, cabinets, and couches of the palace and for wall panelling. This is inferred from indications on the back, in some cases of projections for mortising into place and in others of an adhesive material: possibly bitumen. Some of them apparently had been covered with gold, others inlaid with lapis lazuli and colored glass.

The use of these ivories for applied decoration and their discovery in such quantity, together with their

date in the ninth century, brings up the startling possibility that they may be the actual remnants of the "ivory house" of King Ahab and Queen Jezebel. So famous was this house that the author of the book of Kings writes: "Now the rest of the acts of Ahab, and all that he did, and the ivory house which he made, and the cities which he built —" (I Kings xxii, 39). Some decades later, it was still the symbol of luxury and evil when the prophet Amos cried, "The houses of ivory shall perish!", and again: "Woe unto them that are at ease in Zion and trust in the mountain of Samaria—that lie upon beds of ivory."

Ahab's date also falls within the ninth century. He was, according to Professor Lake, one of the strongest rulers of Israel. By marrying Jezebel, a princess of Tyre, he allied himself with Phoenicia, the great trading nation of the Mediterranean, made his capital a centre for trade routes between the West and the East, and introduced the new luxury and the new religion which so aroused the prophets.

Artistically the ivories are of two origins. Some, strongly Egyptian in motives, habits of design, and technique, are believed to have been brought direct from Egypt by Ahab's traders. Others show Egyptian influence but the cutting is cruder, gold and inlay are lacking and the costumes and faces are Asiatic. A native craftsmanship seems indicated for these, which is apparently confirmed by the discovery of an unworked tusk and a half-finished piece. Thus these little fragments bring their witness to the importation of hated foreign arts and the unheard of luxury which drew the wrath of the prophets—perhaps as much as the confiscation of Naboth's vineyard and the idolatries of an alien queen.

Another important aspect is the new light these fragments throw on the decoration of Solomon's temple, which was built in Jerusalem about a century before the ivory house of Ahab. No relics of the temple have ever come to light and no excavations are now permitted on its site. But many of the decorative motives on the Samarian ivories confirm the Biblical description of the temple as given in detail in the first book of Kings. For instance, on these ivories are found "the lions, oxen and cherubim," the lions on the step of the great throne of ivory, and "the wreaths of chain work and of lily work." The encrusted ivory plaques also correspond with Solomon's great throne of ivory "overlaid with the best of gold," and with his cargoes of gold and silver, "ivory, apes, and peacocks."

R. G.

ART AND ARCHAEOLOGY

MURALS, MEXICAN AND OTHERWISE

In a talk on mural painting over the National Broadcasting Company's network on March first, Arthur Stanley Riggs, editor of *ART AND ARCHAEOLOGY*, and president of the Washington Section of the Instituto de las Españas, under whose sponsorship the radio address was given, discussed the reasons for the failure of the Mexican painters Orozco and Rivera in the United States. Mr. Riggs said in part:

"Where are we to draw the line between the ephemeral and the permanent? When is a mural worthless because it symbolizes the temporary and neglects the everlasting? The recent Rockefeller Center controversy is a striking example. There are no better craftsmen in the world today doing mural paintings than the Mexican Indians Orozco and Rivera. Yet both of them are failures, so far as the United States are concerned. Why? Because in the first place they are propagandists. In the second, they have failed to clarify their thought. In the third, they have violated propriety by work totally unsuited to its setting. Finally, they have painted the thing of the moment as they see it instead of giving the mighty surge of irresistible currents of thought leading to profound modifications of the social structure.

"Both these men can draw, both know their pigments, both see on a large scale; in both is the same boiling vitality, demanding expression. But *race* has poisoned them both against the white man, and they are not intellectually, artistically honest. The Radio City mural showing Lenin was destroyed because it was not art but crude, malevolent propaganda. When art slavishly serves any master it loses its integrity. The vogue of Rivera, the reputation that made him sought to decorate that wall, is only for the moment. It will soon disappear—and most of his work with it. The same applies to Orozco. When our people recover their vision, when they once more see art as standing alone and beautiful, helpful to all without regard to politics or religion, profession or trade, we shall see these tumbled, ugly, violently conceived murals in their true light.

"Better murals are coming. Whatever the Mexicans may do for Mexico, the mural painter of our own future will be American. Because he will be one of us, he will understand the American scene, the American mode of thought, the American heart. The long and honorable tradition of mural painting that goes clear back to Giotto and extends into every country in the world is a tradition of noble purpose, of high values—of the bringing of peace and contemplation to man, not bitterness and war. And it will be understood only when it is seen as symbolizing the best in humankind."

It is true that these two men have done more, perhaps, than any other painters in recent years to make the American public aware of the mural as decorative art. But it is doubtful if their service to the United States does not stop at that point. It might be added that if the wealthy patron who desires murals really wishes to serve art in the United States as well as his own purposes and aesthetic needs, he will seek his painters among the American artists who are so sorely in need of encouragement and support. American painting is second to none today, and American painters are hungry. *Qui cito dat, bis dat!*

THE GROWTH OF AN IDEA

Ninety-five years ago on the fourth of March there came into being an idea that within the short space of

a century has developed into one of the major servants of rich and poor, high and low. The railway express service to whose care precious and delicate works of art are now daily entrusted without thought on the part of any shipper of the hazards of transportation. To every section of the country, grew out of one man's idea of rendering personal service. Today the carpetbag that started things is replaced by a vast organization employing an army of fifty thousand men and women. They succeed the "Original Expressman" who started the first express company in 1839.

Historical records show that William H. Harnden, conductor on an early-day railroad in New England, gave birth to the personal service idea in express transportation, by carrying packages in his carpetbag between business men in New York and Boston. Traveling between the two cities then was an arduous journey by a short railroad line, Sound steamer and stage coach, and the young man's enterprise was instantly accepted. His business grew so rapidly that he could employ others. Soon he had many competitors, who laid the foundation of the several famous express companies of the pre-World War era.

The Railway Express Agency, now owned by the principal railroads of the country and operating over their 225,000 miles of lines, is the modern outgrowth of Harnden's idea. That company has offices in 23,000 principal cities and towns and handles more than fifty million shipments a year. In the maintenance of its collection and delivery of shipments at many of these points, it operates the largest motor vehicle fleet under one management, comprising some 9500 units.

"ART IN AMERICA"

Through the initiative of the General Federation of Women's Clubs and under the auspices of the American Federation of Arts, a national radio program with the general title of "Art in America" began going out over the air February 3, and continues March 24 and 31, April 7, 14, 21 and 28, from Station WJZ and its affiliated network. The programs are broadcast every Saturday night at 8 o'clock Eastern, 7 o'clock Central, 6 o'clock Mountain and 5 o'clock Pacific standard time. The general purpose of the series is to give listeners a clear impression of the artistic development of the fine arts in this country. Painting, architecture, sculpture, etc., are all dealt with, and the final talk of the series is entitled, "Art and The Public Taste," which explains itself.

In connection with the series, an elaborate illustrated guide has been issued at a dollar a copy, which provides a brief summary of the sixteen talks and gives most valuable information to the lay reader. The booklet, which contains 48 pages measuring 9½ x 12½ inches, and eight full-page plates in color besides copious illustrations in half-tone, may be had by sending a dollar to the University of Chicago Press, Chicago, Ill. No previous endeavor to sketch the history of art in this country has been anything like so comprehensive or illuminating. Both the miniature lectures and the handsome guide—which bears the same title—should have the support and attention of everyone with an intelligent interest in the cultural welfare of the United States.

OBERAMMERGAU AND BAYREUTH

Once again with the approach of the summer tourist season, Germany announces its dramatic and musical



Courtesy Italian Tourist Information Office

WORK BEING RUSHED ON THE NEW VIA DEI TRIONFI, ROME.

lures for the foreigner in the form of the Passion Play at Oberammergau and the annual Wagner Music festival at Bayreuth. This occurs between July 22 and August 23 inclusive. Karl Elmendorff will conduct all the operas except *Parsifal*, which will be given under the direction of the composer Richard Strauss. The Tercentenary performances of the Passion Play will continue from the end of May until the middle of September, and as usual, reduced rates for railway travel and hotel accommodation will apply in both cases.

A KING'S TRUE GREATNESS

Dr. Nelson Glueck, speaking at the recent dinner given in his honor by the American Friends of the Hebrew University, at the Harmonie Club in New York, made a significant comment on the Bible. The Bible, declared the speaker, is not an history, as we of today understand written history, but a theological document presenting a definite religious point of view.

"A king is great or small, good or bad, in the Bible, depending upon whether he conforms with that which is the proper thing in the eyes of the Lord. Omri is dismissed with a few sentences, although we have discovered stone records written long after his death, that his fame had spread so far and was so enduring that the Kingdom of Israel is known to the Assyrians as the Land of Omri," said Dr. Glueck.

There is ample food for thought in this summing up, and the principles involved have not changed in all the

centuries since Omri was forgotten. To the layman looking on from the sidelines of intelligent but non-partisan interest, the most important work of the archaeologist today in Palestine is not his occasional confirmations or disproofs of isolated Biblical statements, but the demonstration through discoveries on the spot that, whatever our interpretation or acceptance of the Bible, the story it tells of the growth, rise and fall of the Jewish people, is being borne out in its vital features by the patient spade. Jericho, Jerash, Jerusalem itself; little towns seldom heard of; valley and desert and crumbling mound are steadily yielding up knowledge not only of ideas and ideals no cultured man or woman can overlook, but of the far reaching extent and penetration of Jewish achievements in every field of human activity and in almost every known land of the period.

CARNEGIE INTERNATIONAL ANNOUNCED

There will be a Carnegie International Exhibition of Paintings next October in Pittsburgh, according to Homer Saint-Gaudens. The exhibition will open at Pittsburgh October 18 and continue through December 9, 1934. After the exhibition there, the entire European section will be shown at the Baltimore and San Francisco Museums of Art. It will be known officially as the "1934 International." Heretofore, the shows have been known by the numerical order in which they occurred, but as this led to some confusion, the

ART AND ARCHAEOLOGY

Trustees of the Carnegie Institute directed that in the future the Internationals shall be known by the years in which they take place. The 1934 International which will open next October will be the thirty-second in the history of the Carnegie Institute. About 100 of the 350 paintings shown will come from the United States and 250 from Europe. Thirteen nations will be represented: United States, Great Britain, France, Italy, Spain, Germany, Union of Soviet Socialist Republics, Austria, Norway, Sweden, Poland, Belgium, and Holland. The Union of Soviet Socialist Republics and Austria will be in addition to the nations represented last year. The usual prizes will be offered.

This year the organization of the Jury of Award will be composed of an artist, an art director, and an art critic.

A NEW RUSSIAN COLLECTION

More than 4000 newly received archaeological objects from Russia, will form part of the permanent Russian exhibits of the University Museum, of the University of Pennsylvania. The majority of these objects, some of which date to 1500 B. C., were unearthed at Esske-Kermen and Mangup, near Sebastopol, where a joint archaeological expedition from the University Museum and the State Museum for the History of Material Culture in Leningrad completed a season of scientific work late last year. The remaining objects were presented by various Soviet museums in Leningrad and Moscow from which the University Museum recently received valuable collections of books and ethnographical material following the establishment of exchange relations.

During the field work at Esske-Kermen, which is believed to be the site of the ancient city of Doros, one-time fortified capital of the Goths in the Crimea, the Russian scientists were occupied chiefly with the excavations of the top of a plateau beneath which lay the ruins of the city itself. At the same time workers under the direction of Eugene A. Golomshtok, field director representing the University Museum, were engaged in uncovering burial grounds on the slopes of the plateau and it was there that rich finds were made, despite the fact that most of the earlier graves had been sacked in the ninth century A.D., when Khazars attacked Esske-Kermen.

The oldest articles found were in dolmen burials, which consisted of tombs constructed out of stone about the fifteenth century B.C. Here were uncovered stone implements, copper and bronze rings, bracelets and earrings, and fragments of coarse, handmade, black pottery which was crudely decorated.

From stone-cyst burials, belonging to a period several centuries later than the dolmen burials, came other bronze and copper articles and some pottery. The majority of these articles are of crude workmanship, although they reflect an improvement in technique as compared with similar material from the dolmen burials.

Of greater variety and far better quality are the objects found in the Gothic catacomb burials. These objects, representative of the period from 600 to 800 A.D., include silver belt-ornaments, silver signet rings of unusual design, tiny icons, earrings and bracelets, necklaces of vari-colored stones, and a few gold ornaments.

In addition, there are pottery vessels, glass goblets, wooden combs, thimbles and needle cases of bone, stone implements, iron knives in wooden scabbards, and a number of human skulls. According to the

Museum authorities, the skulls are of particular importance in anthropological study, for many of them are artificially deformed and reflect a custom followed by noblemen among the ancient Goths who deliberately sought to change the shape of their heads in order that they might more readily be distinguished from commoners.

At the site of the fortified town of Mangup, near Esske-Kermen, where the University Museum workers also excavated a few graves of the tenth and eleventh centuries A.D., pottery, glass bracelets, bronze belt decorations, silver rings, earrings, and other trinkets were uncovered.

The collection of archaeological material received as a result of exchange relations with Soviet museums is divided into three groups, the first group consisting of iron and bronze objects found in various sections of Siberia and ranging in age from 1500 B.C. to the Christian era. In the second are objects taken from ten complete Ostiak burials of northern Siberia which belong to the seventeenth and eighteenth centuries A.D., and in the third group are objects from Kurgans, or mound burials, in the Leningrad region, of the eighth, ninth and tenth centuries A.D.

Included among the objects from the Ostiak burials are household implements, jewelry and bronze plaques. The latter are of particular interest because they bear decorations which suggest the influence of an early Persian culture upon a people far removed from the centre of that culture. Heavy silver necklaces, an unusual type of silver hair ornaments, pendants, breast pins and other jewelry predominate among the objects from the Kurgans burials. In addition there are a few battle-axes, implements of bronze, and beads.

WAS THERE NO MAYA "OLD EMPIRE"?

Don Luis Rosado Vega, Director of the Archaeological and Historical Museum of Yucatan, and chief of the recent Mexican expedition to Palenque, in *Science News Letter* for November 4, describes his expedition to the Maya city, ages ago buried in the jungles of the southern State of Chiapas. The purpose of the work was, if possible, to trace and prove the route followed by the Maya during their various migrations in the period when colonizing, and to correct erroneous theories held by archaeologists. Senor Vega says in part: "There was only one civilization with slight differences manifested according to environment.

"From Mexico City we followed the logical route that would have been taken by the Mayan tribes from Central America to Yucatan. From a starting point called Nine Hills, the group of people who were the origin of the Mayan civilization are supposed to have left the Mexican regions and spread through Central America. They founded first the large city of Copan in Honduras and then Quirigua in Guatemala and Palenque in Chiapas, and then spread to populate the banks of the great Usumacinta River until they reached Tabasco, and thence they proceeded to Campeche, where they founded great communities whose ruins can be seen. Then they went on to Yucatan, leaving along their course monuments whose ruins still cause the admiration of the traveler."

Senor Vega categorically denies the possibility of an Old and a New Empire, and makes the point that at no time did an entire group migrate, but that branches or colonies went forth from the primitive family or culture group.

BOOK CRITIQUES

A History of Ancient Mexico by Fray Bernardino de Sahagun. Translated by Fanny R. Bandelier from the Spanish version of Carlos Marla de Bustamente. Vol. I (Books I-IV). Pp. vii; 315. Frontispiece, map. Fiske University Press, Nashville, Tenn. 1932. \$3.50.

It seems a pity when a noted man is to be memorialized, an English version of a famous classic presented to interested students for the first time, and material of great intrinsic interest given to the public, that the presentation should be marred by the intrusion of personality and by carelessness. Mrs. Bandelier has in many respects done well by Fray Bernardino, and her biography of the first of American ethnologists, her fifty-odd pages of bibliography, and some of her footnotes, give the book so much value in addition to its amazing original text, that the irritating injections in parentheses are inexcusable. It is hard, also, to understand why the Fiske University Press permitted the volume to appear without having had the benefit of expert editing at the hands of someone whose common sense would have prevented the making of an unfortunate impression.

Father Sahagun reached Mexico in 1529, a Franciscan missionary monk. His active life was spent among the Indians he soon came to love and to understand as few other workers have understood them. An historian by nature, and an ethnologist by choice, he was able, despite innumerable hardships, injustices and setbacks, to gather a vast store of first hand information regarding customs, manners, history, etc., no small part of which was written for him by the Aztecs themselves. When his collection was complete, he set about the task of writing his *History*. Spaniard though he was, he wrote the entire twelve books in the Aztec language, completing the task in 1566. Afterwards he abridged this in Spanish. In the early part of the last century Don Carlos Bustamente published a Spanish translation in Mexico of the original Aztec manuscript from which Mrs. Bandelier made the present translation into English. As a memorial to her late husband, nothing could have been more appropriate; and no criticism can be made of her fidelity to the Spanish constructions, though at times the method involves considerable stiffness and repetition. There is, however, no excuse for the parenthetical redefinitions of perfectly understand-

able words, or for those footnotes which add nothing whatever to the effectiveness of the rendering of the text proper. There are many typographical errors throughout, and these, added to such interpolations as "stepped (walked)", "women doctors (medicine-women)", "killed (sacrificed)", constitute a distinct annoyance to the reader. There are in addition some mistranslations, notably that of the Aztec *chapopoll* as "*Chapote*, which is black wax", when *chapopote* is meant, the English equivalent of which is asphalt, not wax at all.

Notwithstanding these shortcomings, the work is valuable and, as Dr. Clark Wissler points out in his foreword, it provides for the reader of English a major source of material "for all who specialize in Mexican anthropology". The volume contains four of the original twelve "books" of Father Bernardino, dealing respectively with "The Gods which Ancient Mexicans Adored", "Feasts and Sacrifices With Which The Natives Honored Their Gods In The Times of Their Paganism," "The Origin Of The Mexican Gods," and "About Judicial Astrology or Art Of Divining". The index might be considerably extended with advantage.

ARTHUR STANLEY RIGGS.

Old Age Among the Ancient Greeks. By Bessie Ellen Richardson. Pp. xv; 376; 27 illustrations. The Johns Hopkins University Studies in Archaeology No. 16. Edited by David M. Robinson. The Johns Hopkins Press, Baltimore. 1933. \$4.

In this monograph Dr. Richardson has brought together an immense amount of interesting evidence bearing upon the attitude of the Greeks towards old age and upon their interest in the aged type in art. The first section of her work aims to bring together references on the subject scattered throughout Greek literature. A discussion of the representation of old age in art—in vase-painting, sculpture, terra-cottas, coins, gems, and intaglios—forms the second large section of the work. An interesting study of longevity among the Greeks, based mainly on epigraphical and literary evidence, concludes the volume. The task essayed by Miss Richardson is immense and it is successfully accomplished. There are but a few additions which could be made profitably. A discussion of the old-age type as represented on prehistoric works of art—

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such as the silver rhyton from Mycenae, the harvesters' vase from Haghia Triada, and possibly others—becomes essential since the Achaean heroes are so extensively treated in the literary section. Arcesilaus of Cyrene is missed in the vase-paintings, where Agamemnon is included on the basis of his appearance as an old man. The waters of Canathos and their effect on Hera should be mentioned in the discussion of rejuvenation, as well as the efforts of Thetis to burn away the mortal part of her children. In discussing the Sileni in art it seems that baldness is taken as an infallible sign of old age when young satyrs are also thus represented. These, however, are but minor additions and the students of art, history, and private life will be grateful to Miss Richardson for her excellent and scholarly study of old age among the Greeks.

GEORGE E. MYLONAS.

Fall of the Inca Empire and the Spanish Rule in Peru, 1530-1780. By Philip Ainsworth Means. Pp. 351. 29 illustrations, 1 map. Scribners, New York. 1932. \$4.50.

This is the second book in a series dealing with the prehistoric and the historic peoples of the Andes, and those familiar with the first volume, *Ancient Civilizations of the Andes*, will take up this new book with lively anticipation.

More and more the reading public of the United States is showing an interest in the prehistory of the New World, and particularly in the more complex civilizations of the Spanish regime and their pre-Columbian backgrounds. There are not wanting signs that among the present nations stretching from Mexico to Bolivia, sooner or later modern nationalism will seize upon the aboriginal background as its own past, and in so far discount historical connection with contemporary Europe. In any case the serious-minded general reader now has access to readable and informing volumes upon the prehistoric past and the subsequent adjustment made by these aboriginal civilizations to Spanish culture.

The present volume opens with the last years of the old Inca regime. The two succeeding chapters review the coming of the Spanish adventurers and the conquest of Peru. The author regards the year 1541 as closing the initial Spanish period, which was followed by some 23 years of civil war. Out of it all, the author says, came the final form

of Spanish colonial government in Peru, which ran a somewhat even course until 1720, the date set as the limit to the present volume. The personality regarded as responsible for this result was the Viceroy Toledo.

What may thus be considered the narrative of the period ends with Chapter 5, something less than half the book. The five succeeding chapters treat the subject topically. First in order is the interrelation of Spanish, aboriginal and Catholic institutions, an interesting political, social, and cultural phenomenon, the discussion of which will be suggestive to the social scientist.

There follows an interesting review of commerce, but the supreme test of the author lies in the treatment of architecture, art, science and literature as cultivated during the Spanish colonial period. Respecting architecture, he concludes that the native architecture of aboriginal Peru differed so greatly from that of Spain because there were few features in them suitable for blending. On the aboriginal side were the pyramid, the tapering niche, window and door forms with monolithic lintels, thatched roofs, etc., all strange to Spanish builders. The contrast was afforded by the arch, dome, vault, etc., of Europe, all incompatible with aboriginal concepts. We have here what anthropologists sometimes call a clash of patterns. The result in this case could be anticipated; a triumphant Church and State displaced native architecture with their own preferred styles. Yet the author reminds us that contemporary architecture in Spain was not homogeneous in sub-styles and that certain styles only found a footing in Peru. It may be inevitable that the text deals chiefly with churches; more data as to other kinds of buildings would round out the picture. The remainder of the discussion deals with art objects, furniture, science and literature.

In the concluding chapter the author expresses himself freely: "There can be no doubt, I think, as to the relative practical merits of the Incaic system in Peru and of the Spanish colonial system which followed upon it. No one who examines the evidence regarding the two can fail to arrive at the conclusion that the subjects of the Incas were more free from oppression and misery than were their descendants under the Hapsburgs and the Bourbons.

"Beyond doubt, the underlying explanation of this contrast was the money-complex—absent among the Incas and their subjects,

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omnipresent among the subjects of Spain. . . . when one passes in review the relations between the divers European nations and the several sorts of Indian societies with which they came in contact in America he sees the working of the money-complex at its most malignant development in Spanish America." (p. 288)

In closing this inadequate review of the book, note should be taken of the documentation; the bibliography is extensive, 50 pages; each chapter is followed by citations and comments on the documentary sources used, and finally, a good index is combined with glossary materials.

CLARK WISSLER.

The Citadel of Beth-Zur. By Ovid Rogers Sellers. A preliminary report of the excavations conducted by the Presbyterian Theological Seminary, Chicago, and the American School of Oriental Research, Jerusalem, in 1931 at Khirbat et Tubeiq. The Westminster Press, Philadelphia. 1933. \$1.00.

Mr. Sellers has given us a model report. In a concise text he describes the ruins and the objects found, and draws conclusions for the history of the site from them in a masterly way. Instructive plans and unusually good photographs are added so that the reader gets a lively picture of the site. The excavation was conducted jointly by the Presbyterian Seminary, Chicago, and the American School of Oriental Research, Jerusalem, with Mr. Sellers as Field Director and Mr. Albright as archaeological adviser. If it did not yield masterpieces of architecture and sculpture, it gave nevertheless very important historical results which corroborate and supplement our knowledge drawn from literary records. We follow the vicissitudes of a small Palestinian settlement founded during the Middle Bronze Age and called Beth-Zur, meaning the house of the mountain god. It was destroyed in the Late Bronze Age, but resettled by the Israelites. Rehoboam fortified it after a second destruction. The most flourishing and historically most important period was during the Persian and Hellenistic eras, when Beth-Zur was of strategic importance as a frontier town and played a great role in the struggle between the Maccabees and the Syrian kings. It is just for this Hellenistic period, hitherto scarcely known, that the excavation greatly advanced our knowledge. We therefore hope that Mr. Sellers will continue the work which has had so auspicious a start.

VALENTIN MÜLLER.

Greek Geometric Art: Its Symbolism and Its Origin. By A. Roes. Pp. 128; 104 illustrations. H. D. Tjeenk Willink and Zoon N. V., Haarlem; Oxford University Press, London. 1933. \$2.75.

The book is an admirable study of the meaning and origin of those common motives which were used decoratively in the geometric art of archaic Greek vase-painting. The author in a Dutch dissertation has already treated the origin of Greek geometric art from the outward form of its ornamental designs. In this last study she limits herself to the meaning and significance of these designs. The motives of geometric art, including disks, birds, men, and standards, were, according to Miss Roes, solar symbols which could not have originated in the Aegean world, but were derived from the sun-worship of ancient Iran. The presence of these sun-emblems in the geometric art of Greece, in the Villa Nova art of Italy, and to a less extent in the Hallstatt art of central Europe, is treated with a scholarly realization of the intricacy of the problem. By a large number of analogies in Asiatic art she shows that such solar symbols were old and persistent in Persia. The cumulative mass of her evidence is convincing and her restraint in not forcing her theory into rigid conclusions makes her deductions suggestive. Whether or not all her interpretations will stand up under criticism, Miss Roes has demonstrated that other ornamental studies of this kind will help to shape into a comprehensive picture the intricate movements of races and cultures which began in the Orient and spread westward to the Mediterranean.

E. BALDWIN SMITH.

The Archaeology of Cornwall and Scilly. By H. O'Neill Hencken. Pp. xvi; 340. 9 maps, 59 illus. London, Methuen & Co., Ltd. 1932. 10/6.

Archaeology in England and Wales: 1914-1931. By T. D. Kendrick and C. F. C. Hawkes. 30 pl., 123 illus. London, Methuen & Co., Ltd., 1932. 18/.

Mr. Hencken's volume in the admirable series of County Archaeologies describes the ancient remains of Cornwall and the Scilly Isles from the first appearance of sea-borne civilization around 2500 B.C. until archaeology passes into history with the Norman Conquest. Successive chapters cover the Stone Age and its great monuments, the Bronze and Iron

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Ages, the Romano-British Period, and the Dark Ages. A chapter on the prehistoric tin trade has interest beyond the immediate field of the book. The author emphasizes rather strongly the influence in the early periods of Continental Celtic culture, due to Cornwall's geographical position. The illustrations are numerous and the maps unusually adequate. Good chapter bibliographies and a brief general bibliography are added.

The Archaeological Gazetteer, a feature of this series, is valuable for the field worker. In contrast to the local character of Dr. Hencken's work, Kendrick and Hawkes, enlarging an article prepared for the Römisch-Germanische Kommission of the Deutsches Archäologisches Institut, summarize and appraise archaeological discovery and publication in England since the Great War, covering substantially the same period as Dr. Hencken. The arrangement is generally chronological, with special chapters on the flint mines and the 'Henge' monuments. Maps and illustrations are abundant and bring out remarkably well the features the reader wants to know. There is a brief "Select Bibliography", but the real bibliographical aid is to be found in the wealth of footnote references. Most of the book is too technical for the general reader, but even for him a glance through it might serve to correct the idea that history is a static science.

GEO. M. CHURCHILL.

Kubla Khan. Samuel Coleridge's poem with interpretative illustrations by John Vassos. 13 full-page drawings. E. P. Dutton and Co. New York. 1933. \$3.

The book offers a fair page of broad black type on good paper well printed and well bound. It opens with the artist's foreword, short, in three pages. It ends with the thirteen full-page pictures in which John Vassos transcribes in graphic symbol his own concept of the "ultimate meaning" of Coleridge's immortal poem. Between this beginning and this ending of the book is enshrined the fragment itself whose magic music has enthralled the world. One may not have entire sympathy with the effort to explain. One doubts if Coleridge himself knew what he meant by it or ever tried to say.

Of the pictures Vassos says: "I have not used his obvious imagery in my illustrations," meaning the poet's of course, "but have endeavored rather to portray what seems to

me to be his underlying symbolic meaning." Successfully escaping the "obvious" he has given here a series of renderings of decorative patterns of a certain cubistic quality of expression—not hardboiled cubism like Picasso's own, but with something of a lyric loveliness such as Davies found, or the Japanese Korin in his more ordered forms, but with little of the Byzantine about it. Mystical and symbolic are they rather than objective, but with a keen pleasure for all of us in the exquisite skill of brushwork in achieving so many of the subtleties possible to the technique of painting on paper in Chinese ink, enhanced as in this case by a charming instinct for lovely and suggestive pattern.

A. BURNLEY BIBB.

Corpus Vasorum Antiquorum. United States of America. The Robinson Collection, Baltimore, Md. Fascicule 1, by David Moore Robinson, with the Assistance of Mary W. McGehee.—Fascicule 4. Harvard University Press, Cambridge, Mass., 1934. \$5.

This fascicule, with its 57 pages of text and 48 plates, (including two in colors) deserves to stand a favorable comparison with any fascicule of the Corpus that has as yet appeared. It includes the pre-Attic and Attic black-figured wares in the collection of Professor David M. Robinson, together with the white-ground vases. Professor Robinson has produced the kind of text that we have learned to expect of his thorough and exact scholarship; and the collection here published includes some specimens of extreme interest. Especially to be noted are (1) the nice Kabeiric skyphos (pl. XVIII, no. 2); (2) the amphora signed by Nikosthenes (one of only two vases of this class in America [pls. XXIV, 2, XXV, 1]; the other one is in Providence, and is published in the *Corpus*, Rhode Island School of Design, fascicule 1, pl. 9, 2); and (3) the group of Panathenaic amphorae, (pls. XXXI-XXXIII) about which a special word of commendation should be said. The comment on this group of vases is the most thorough and scientific that this reviewer has seen in any fascicule of the *Corpus*, and he is reasonably familiar with what has appeared to date. The fascicule closes with a notable collection of white-ground vases, mostly lekythoi. Two of these lekythoi are reproduced in color; this reviewer's one criticism is that the first colored plate (pl. XLV) adds but little to the photograph of the same vase on the preceding plate.

STEPHEN BLEECKER LUCE.

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